

# DOCTOR • WHO

New Series  
Collectors' Cover #1

**DAVID  
TENNANT**  
as the Doctor



## BACK ON TV!

Julie Gardner &  
Phil Collinson

*Doctor Who's producers reveal  
the secret of the show's success!*

### The Cybermen

*Writer Tom MacRae tells all  
about their comeback!*

### First look!

*Exclusive news and  
unseen photos!*

# HIS & HERS

*The universe is their oyster, as the Doctor  
and Rose Tyler return for a whole  
new series of adventures!*

SATURDAYS | 7PM | BBC ONE

**New Doctor! New Monsters! New Stories!**

*Get a sneak peek at Series Two with our exclusive Preview features...*

89





# DOCTOR • WHO

M A G A Z I N E

New Series  
Collectors' Cover #2

**BILLIE  
PIPER**

as Rose Tyler



## BACK ON TV!

Julie Gardner &  
Phil Collinson

*Doctor Who's producers reveal  
the secret of the show's success!*

The Cybermen

*Writer Tom MacRae tells all  
about their comeback!*

First look!

*Exclusive news and  
unseen photos!*

# HIS & HERS

*The universe is their oyster, as the Doctor  
and Rose Tyler return for a whole  
new series of adventures!*

SATURDAYS | 7PM | BBC ONE



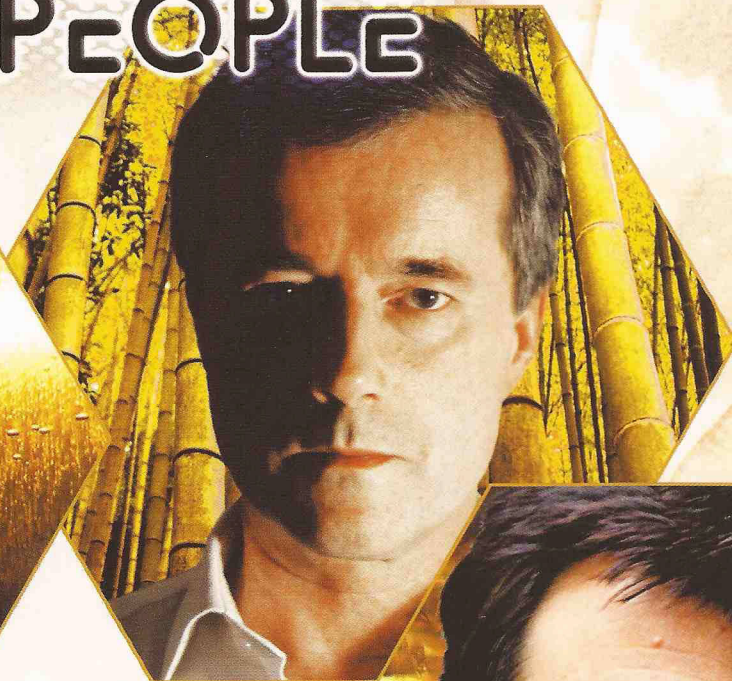
**New Doctor! New Monsters! New Stories!**

*Get a sneak peek at Series Two with our exclusive Preview features...*





# THE TOMORROW PEOPLE



## OLD FRIENDS RE-UNITE TO FIGHT NEW ENEMIES!

ALL NEW AUDIO ADVENTURES ON CD  
STARRING THE ORIGINAL TOMORROW PEOPLE:

NICHOLAS YOUNG MIKE HOLLOWAY SAMMIE WINMILL PHILIP GILBERT

SEASONS 1 - 4 AVAILABLE NOW. SEASON 5 COMING IN 2006

PLEASE SEND \_\_\_\_\_ COPIES OF 1.1 THE NEW GODS @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 1.2 THE DEADLIEST SPECIES @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 1.3 THE GHOSTS OF MENDEZ @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 1.4 THE SIGN OF DIOLYX @ £13.99 (\$15.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 2.1 A NEW ATLANTIS @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 2.2 THE POWER OF FEAR @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 2.3 THE CURSE OF KAAVEN @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 2.4 ALONE @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 3.1 THE SLARVIAN MENACE @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 3.2 THE WARLOCK'S DANCE @ £9.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 3.3 A LIVING HELL @ £10.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 3.4 TRIGONOMETRY @ £10.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 4.1 SAYING GOODBYE @ £10.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 4.2 THE LORDS OF FOREVER @ £10.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 4.3 QUEEN OF SLARVOS @ £10.99 (\$11.50 OVERSEAS)  
PLEASE SEND \_\_\_\_\_ COPIES OF 4.4 PLAGUE OF DREAMS @ £14.99 (\$15.50 OVERSEAS) **NEW!**

### SPECIAL OFFER!

SEASON 1 (4 CDS) £35.00 (\$41.00 OVERSEAS). SAVE £9.00.  
SEASON 2 (4 CDS) £35.00 (\$41.00 OVERSEAS). SAVE £5.00.  
SEASON 3 (4 CDS) £35.00 (\$41.00 OVERSEAS). SAVE £7.00 (\$5.00 OVERSEAS).  
SEASON 4 (4 CDS) £35.00 (\$41.00 OVERSEAS). SAVE £13.00 (\$5.00 OVERSEAS).

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

POSTCODE \_\_\_\_\_ CREDIT CARD \_\_\_\_\_

EXPIRY DATE \_\_\_\_ / \_\_\_\_ VERIFICATION NUMBER: \_\_\_\_\_

PLEASE PHOTOCOPY THIS FORM OR PROVIDE ALL DETAILS ON PAPER IF YOU DO NOT WISH TO DAMAGE THIS MAGAZINE.  
AVAILABLE FROM SELECTED BRANCHES OF OTTAKER'S, BLACKWELLS AND HMV AND SPECIALIST SHOPS  
SUCH AS 10TH PLANET, GALAXY 4, FORBIDDEN PLANET AND BURTON BOOKS. OR BUY DIRECT FROM BIG  
FINISH VIA [WWW.BIGFINISH.COM](http://WWW.BIGFINISH.COM) OR MAIL ORDER.

CHEQUES PAYABLE TO: BIG FINISH PRODUCTIONS LTD  
PO BOX 1127, MAIDENHEAD, BERKSHIRE, SL6 3LW, UK  
CREDIT CARD HOTLINE - TEL: 01628 824102

FOR MORE INFORMATION, PREVIEW TRAILERS AND SECURE ONLINE ORDERING, VISIT:

**[WWW.BIGFINISH.COM](http://WWW.BIGFINISH.COM)**

ALL ORDERS INC P&P. DELIVERY WITHIN 28 DAYS OF RELEASE.

THE TOMORROW PEOPLE © 2006 THAMES TELEVISION (PART OF THE FREMANTLEMEDIA GROUP). LICENCED BY FREMANTLEMEDIA  
LICENCING WORLDWIDE. ALL RIGHTS RESERVED.





# PULL TO OPEN

## DOCTOR WHO

MAGAZINE

HELLO CHUMS, I FEEL A BIT SUPERFLUOUS THIS month, cos we're into the final days of the Series Two countdown, so everything you *really* want to know is printed in our biggest ever *Gallifrey Guardian*, in the interviews with Phil Collinson, Julie Gardner and Tom MacRae, in the two exclusive episode previews, and in Russell T Davies' double-length *Production Notes*. Plus there are loads of exciting photos scattered throughout the issue, so what can I add to proceedings?

Well, against all logic I want to draw your attention to another TV show altogether – yeah, I know, like you need anything else now we've got *Doctor Who*, *Totally Doctor Who*, *Doctor Who Confidential* and *The Doctor Who Street Kids*. (Yes I made the last one up, but it's surely only a matter of time?) But anyway during the gap between seasons, I've been sustained by the DVDs of a marvellous American detective series called *Monk*, which is sort of a bit like *Doctor Who*. Ish. Except without time travel or monsters. And with more murders.

It's very popular and award-winning over the pond, and all-but ignored in the UK, which is a shame. It's the sort of show which, back when I was a boy, would have been shown on Saturday nights on BBC1 – probably just after *Doctor Who* – but these days languishes on weekday afternoons just before CBBC. But set your videos! Programme your recordable digiboxes! Get your mums to work out the Sky Plus menu!

Because *Monk* shares a lot of the qualities of our favourite series. It's got a cerebral, quirky, entertaining, loveable lead (who always wears the same suit); the beautiful-but-feisty assistant to get into trouble, or get our hero out of it, or offer a wry quip; plus larger-than-life villains and an ensemble of exasperated-but-loyal friends who don't understand what's going on half the time but trust Monk to sort it out. It's just brilliant, trust me.

Before the Sci-Fi Channel came on board, and offered US viewers a weekly fix of fun drama where the hero solves problems using his brains, not his fists, *Monk* was the only family-orientated adventure show with that special ethos. Now there's two of 'em. And that's heartening news for us all...

*Clay*

EDITOR CLAYTON HICKMAN  
DEPUTY EDITOR TOM SPILSBURY  
DESIGN JAMES CLARKSON & PERI GODBOLD

PRODUCTION MARK IRVINE  
MANAGING EDITOR ALAN O'KEEFE  
MANAGING DIRECTOR MIKE RIDDELL

### THANKS TO

Jan Arwen-Jones, Lee Binding, Noel Clarke, Phil Collinson, Russell T Davies, Alasdair Dewar, Cameron Fitch, Rob Francis, Julie Gardner, James Goss, Lucy Groom, Ian Grutchfield, Claire Jones, Moray Laing, Clive Lankford, Kate Lawson, Tom MacRae, John Molyneux, Harriet Newby-Hill, Jennifer Norton, Adam Page, Matthew Parkes, Jo Pearce, Nicholas Pegg, Cassandra Power, Jane Record, Gareth Roberts, Edward Russell, Gary Russell, Gillane Seaborne, Elisabeth Sladen, Louise Snell, Paul Spragg, Richard Stokes, Patricia Taylor, Alex Thompson, Peter Ware, Martin Wilkie, Simon Winstone, BBC Drama Publicity, BBC Worldwide, bbc.co.uk, and Big Finish.

### DISPLAY ADVERTISING

orange 20 advertising sales  
email: panini.adsales@o2o.co.uk

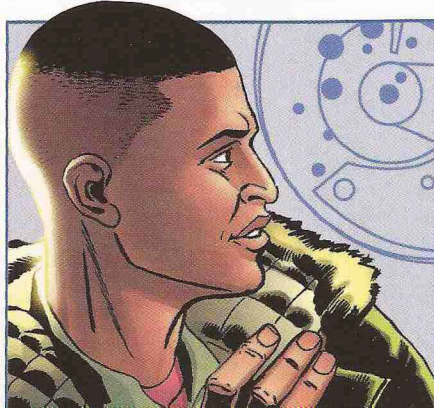
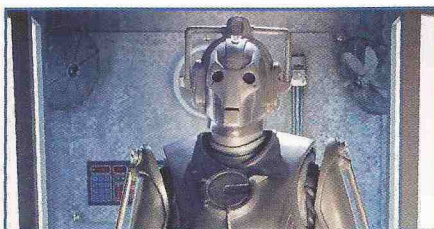


**Doctor Who Magazine™** Issue 368. Published March 2006 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBC 2006. *Doctor Who* logo™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. Printed in the United Kingdom. In public Tom Baker would seek / To maintain the good Doctor's mystique / So he'd put down his beer / Make his fog disappear / And ask kids, 'Did you watch me last week?' NewsTrade distribution: Marketforce (UK) Ltd 020 7907 7728. ISSN 0957-9818



## LOOK WHO'S BACK ON TV!

**12** The second coming... sorry, *series*, is almost upon us, so we sent Ben Cook to speak to producers **Julie Gardner** and **Phil Collinson** about the pressures and pleasures of being in charge of the BBC's most successful family drama. And to get some good gossip, natch...



- 22** NEW SERIES PREVIEWS
- 43** **DWM** gives you an exclusive sneak-peek at *New Earth* and *Tooth and Claw*!
- 24** **SCRIPT DOCTORS: TOM MACRAE**  
How to bring back the Cybermen (and make them terrifying!) in one easy lesson...
- 30** **TARDISODES**  
Behind the scenes of Series Two's special mobile phone mini-dramas.
- 33** **COMIC STRIP: THE LODGER**  
A special one-off strip featuring Mickey, by Gareth Roberts and Mike Collins.
- 48** **FACT OF FICTION: THE TIME WARRIOR**  
Alan Barnes turns investigative journalist to give us the lowdown on the introduction of Sarah Jane Smith. And the Sontarans!

## REGULARS:

- 04** GALLIFREY GUARDIAN
- 44** THE TIME TEAM *The Leisure Hive*
- 57** MATRIX DATA BANK
- 58** AUDIO ADVENTURES *The Kingmaker*
- 60** DVD PREVIEW *Genesis of the Daleks*
- 61** OFF THE SHELF
- 66** PRODUCTION NOTES by Russell T Davies



Doctor Who returns to BBC One at 7pm on Easter Saturday. Make sure you're there!

## NEW NEW SERIES!

**THE NEW SERIES OF DOCTOR WHO** is now confirmed to début on Easter Saturday 15 April on BBC One, with the episode *New Earth* (and you can find a full preview of the episode on page 22).

Producer Phil Collinson tells **DWM**, "Everything's on course for the 15th – which has been the fixed date for about 10 months, as far as I can remember! There should be quite an onslaught of coverage, so keep your eyes peeled for magazine covers and lots of interviews in the fortnight beforehand. It might not reach the scale of 2005 – let's face it, that was *Doctor Who* madness, and the return of the continuing series for the first time in 16 years, so it was quite an event! But we hope to get people buzzing again this year. So do your bit, spread the word! The official Press Launch will have been held by the time you read this, on the night of Tuesday 28 March, in the Wales Millennium Centre – that beautiful bronzed building which featured so prominently in *Boom Town* last year. So that'll be the start of Spoiler Season – if you don't want to know what happens in *New Earth* until transmission, keep your head down from now on!

"There will also be posters at specially selected sites. Plus, there will be another specially-shot television campaign with exclusive footage, starring both David and Billie, which is due to be shot on 18 March, by the same team as the 'Trip of a Lifetime' trailers seen last year."

Meanwhile, the production team has confirmed to **DWM** all of the remaining titles for the new series. Episode 8, the first half of Matt Jones' two-part story, is the striking *The Impossible Planet*, while *The Satan Pit* is now the title for the concluding part of the story. Episode 11, written by *Life on Mars* creator Matthew Graham, carries the intriguing title *Fear Her*. Finally, Episode 10 is titled *Love & Monsters*. And yes, we do believe that's the first-ever ampersand to be used in a *Doctor Who* TV title!

As transmission begins, filming on this series is drawing to a close. Phil

Collinson explains, "Production is now at full tilt, as we complete the final weeks on *The Satan Pit* and double-bank with Episode 10. The last day's filming on the 2006 series is scheduled for 1 April. Though we're busy on all fronts – at the time of writing, in the first week of March, we've just completed a day's worth of extra material for Graeme Harper's episodes, the edits and dubs on *School Reunion* and *Tooth and Claw* are complete, *The Idiot's Lantern* and *Fear Her* are almost ready, the edits for *Rise of the Cybermen* and *The Age of Steel* have been locked, with more episodes lining up to be finished any day now. Steam is coming out of the edit suites, the dubbing theatres, and the Mill! There's a genuine buzz of excitement in the air. But at the same time, we're planning ahead – certain plans have been put in place already for the next Christmas Special, and all the scripts for Series Three have been commissioned. We can give **DWM** full details of that in the next issue – writers new and old! All in all, it's very exciting, and the whole team can't wait for you all to see Series Two. It's about time!"

For more information and casting news about the latest episodes to be recorded, see the facing page.

**MEANWHILE, DOCTOR WHO IS** still performing well at various awards ceremonies. Billie Piper won at the TRIC Awards for Best New Talent, while the series has been nominated five times in four categories at the Broadcasting Press Guild Programme Awards. In the Best Drama category, *Doctor Who* faces *Bleak House*; Billie Piper is one of five nominations for Best Actress; Christopher Eccleston and David Tennant are both nominated for Best Actor; while Russell T Davies is up for the Best Writer award. *Doctor Who* was also nominated for Best Drama Series at the Royal Television Society Programme Awards, where it faced *Shameless* and *Bodies*.

*Doctor Who's* executive producer Julie Gardner tells us, "We're delighted and honoured by this recognition, and I wish I could have copies of the awards and nomination certificates for every single member of our cast and crew – they all deserve this, so much. The whole of BBC Wales is so proud of them."

Of course, the biggest awards of the lot are just around the corner – the BAFTAs – and *Doctor Who* already has an early nomination, for the Pioneer Audience Award for Best Programme of 2005. *Doctor Who* is up against *The Apprentice*, *The Catherine Tate Show*, *Bleak House*, *Strictly Come Dancing*, *The X Factor*, *Desperate Housewives* and *Jamie's School Dinners*. This award is voted for by the public and you can register your vote at [www.pioneer.co.uk/uk/campaign/news/bafta.html](http://www.pioneer.co.uk/uk/campaign/news/bafta.html) until Saturday 6 May.

### DOCTOR WHO

## SERIES TWO

YOUR AT-A-GLANCE GUIDE



### CAST

The Doctor.....DAVID TENNANT  
Rose Tyler.....BILLIE PIPER  
Mickey Smith.....NOEL CLARKE  
Jackie Tyler.....CAMILLE CODURI

### EPISODES

#### EPISODE 1:

#### *New Earth*

Written by.....RUSSELL T DAVIES  
Directed by.....JAMES HAWES

Cassandra.....ZOE WANAMAKER  
The Duke.....MICHAEL FITZGERALD  
Clovis.....LUCY ROBINSON  
The Matron.....DONA CROLL  
The Sister.....ADJOA ANDOH  
The Novice.....ANNA HOPE  
Chip.....SEAN GALLAGHER

#### EPISODE 2:

#### *Tooth and Claw*

Written by.....RUSSELL T DAVIES  
Directed by.....EUROS LYN

Queen Victoria.....PAULINE COLLINS  
Father Angelo.....IAN HANMORE  
Isobel.....MICHELLE DUNCAN  
Reynolds.....JAMIE SIVES  
The Steward.....RON DONACHIE  
The Host.....TOM SMITH  
Flora.....RUTH MILNE  
Robert.....DEREK RIDDELL

#### EPISODE 3:

#### *School Reunion*

Written by.....TOBY WHITHOUSE  
Directed by.....JAMES HAWES

Sarah Jane Smith.....ELISABETH SLADEN  
Voice of K9.....JOHN LEESON  
Mr Finch.....ANTHONY HEAD  
Mr Wagner.....EUGENE WASHINGTON  
Kenny.....JOE PICKLEY  
Melissa.....LUCINDA DRYZEK  
Nina.....HEATHER CAMERON  
Luke.....BENJAMIN SMITH  
Milo.....CLEM TIBBER  
Also co-starring.....ROD ARTHUR  
.....CAROLINE BERRY

#### EPISODE 4:

#### *The Girl in the Fireplace*

Written by.....STEVEN MOFFAT  
Directed by.....EUROS LYN

Madame de Pompadour.....SOPHIA MYLES  
Louis.....BEN TURNER  
Young Girl.....JESSICA ATKINS  
Katherine.....ANGEL COULBY







► p12

Phil Collinson and Julie Gardner talk Series Two in our in-depth interview...



► p24

Find out about the Rise of the Cybermen with writer Tom MacRae...

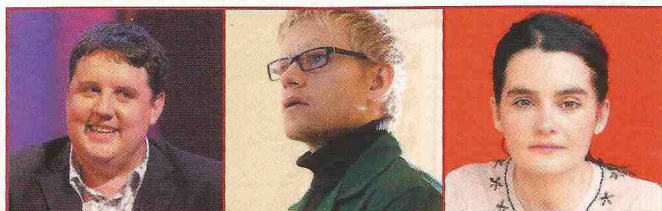


► p30

Discover how to get new Doctor Who sent direct to your mobile phone...

Phoenix Nights star **Peter Kay** joins the **Doctor Who** team for Episode 10...

## LOVE & MONSTERS CAST



**WORK ON LOVE & MONSTERS IS** continuing alongside *The Impossible Planet* and *The Satan Pit* (see below), and three new cast members have been confirmed for this rather different episode...

Firstly, comedian **Peter Kay** – the writer and star of the hugely popular sitcom *Phoenix Nights* and its spin-off *Max and Paddy's Road to Nowhere* – will play the sinister Victor Kennedy.

"We are delighted to welcome Peter onboard the TARDIS!" says executive producer Russell T Davies. "Casting of

Peter came about after he wrote me the most brilliant letter to say how much he'd enjoyed Series One of *Doctor Who*. From, that point on, we started talking about a guest appearance. Peter is a versatile actor who has appeared in Paul Abbott's *Butterfly Collectors* and *The Secret Life of Michael Fry*."

Joining Peter is *Hustle* star **Marc Warren** [above centre]. "Episode 10 is already looking stellar, as Marc's been one of BBC One's leading actors for quite some years now, starring in

*Hustle*, *No Night Is Too Long*, and as the brilliant Dominic Foy in *State of Play*," says Phil Collinson. "I never thought he'd be free, let alone willing to come and join us! And he takes centre stage in this adventure."

Also appearing is **Shirley Henderson** [above right]. "Another casting coup, with one of the UK's most remarkable leading actresses!" continues Phil. "Her list of credits is just amazing, ranging from Moaning Myrtle in the *Harry Potter* films, to the most spectacular appearance in *Charles II: the Power and the Passion*. Plus, of course, one of the finest performances I've ever seen on television, when she played Charlotte in *Dirty Filthy Love*. I know I keep talking about raising the bar on this programme, but it's now been raised so high that a trapeze act called the Great Zeldinis are renting it out for rehearsal."

Cast members for *The Impossible Planet* and *The Satan Pit* revealed...

## THROWN INTO THE PIT!

**CASTING FOR EPISODES 8 AND 9**, *The Impossible Planet* and *The Satan Pit*, has been confirmed by the *Doctor Who* production team.

Firstly, *Casualty* regular **Will Thorp** [opposite] has been announced as playing the role of Toby in this story. "This two-parter is just about as tense and scary as *Doctor Who* can get, so we needed a stellar cast to grip the audience," says Russell T Davies. "Will's proved his popularity with audiences in his long-running role as Woody in *Casualty* – but if he thought Holby General was dangerous, then we can guarantee that we're about to throw him into some truly terrifying situations."

Phil Collinson told *DWM* about some of the other cast members for these episodes: "This story's been cast with one of the strongest ensembles I've ever seen – which is exactly what's needed to get the dynamics of the story flowing," says Phil. "As well as Will Thorp, we've got the wonderful **Shaun Parkes** [above centre], who was last seen alongside David Tennant in *Casanova*, as the great lover's manservant, Rocco."

Shaun also appeared alongside Billie Piper in the 2004 movie *Things to Do Before You're 30*, while his other credits include the *Marshall and Snellgrove* episode of *Randall & Hopkirk (Deceased)* (2001); the *Body 21* episode of *Silent Witness* (2004); *Elmina's*



*Kitchen* (2005); and the movie *The Mummy Returns* (2001).

Co-starring alongside Shaun is **Claire Rushbrook** [above right], best known for her role as Carrie alongside Neil Morrissey in the sitcom *Carrie & Barry* (2004-present). She has also starred in *The Stretford Wives* (2002); *Linda Green* (2001); *Spaced* (1999); *Plunket & Macleane* (1999); and the movie *Spice World* (1997).

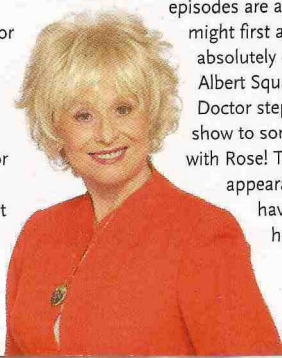
Phil continues: "I had the great pleasure of working with Claire on *Linda Green*, in which she played Linda's best friend Michelle for two series, and her role in this *Doctor Who* story calls for her to engage in a fascinating relationship with the Doctor."

"To complete the senior members of the team, we've been lucky enough to cast Danny Webb – a regular guest star on *Life Begins* – a wonderful actor who's going to have his hands full keeping this lot in check!

"In the supporting cast, there's **Ronnie Jhutta**. We've auditioned him many, many times, in the hope of finding the right part for him, and finally it's arrived! Completing the team is a great young talent, Myanna Buring."

**MEANWHILE, YOU MAY HAVE SEEN** rumours about some interesting new guest stars in the UK press recently. Joining ghost-hunter Derek Acorah [see *DWM* 366] in Episodes 12 and 13, are special cameos from daytime talk-show host Trisha Goddard, and *EastEnders'* very own Peggy Mitchell – alias actress Barbara Windsor [below].

Phil Collinson explains more: "these episodes are a bit cleverer than might first appear. The TARDIS absolutely does not land in Albert Square, nor does the Doctor step onto the *Trisha* show to sort out his relationship with Rose! These are great cameo appearances, but you'll just have to wait and see how they work."



EPISODES 5 & 6:

### Rise of the Cybermen / The Age of Steel

Written by.....TOM MACRAE  
Directed by.....GRAEME HARPER

Cyberman Voices.....NICHOLAS BRIGGS  
Pete Tyler.....SHAUN DINGWALL  
John Lumic.....ROGER LLOYD-PACK  
Jake Simmonds.....ANDREW HAYDEN-SMITH  
Mr Crane.....COLIN SPAULL  
The President.....DON WARRINGTON  
Mrs Moore.....HELEN GRIFFIN  
Rita-Anne.....MONA HAMMOND

EPISODE 7:

### The Idiot's Lantern

Written by.....MARK GATISS  
Directed by.....EUROS LYN

Rita.....DEBRA GILLETT  
Tommy.....RORY JENNINGS  
Mrs Gallagher.....MARIE LEWIS  
Bishop.....SAM COX  
Betty.....JEAN CHALLIS  
Eddie.....JAMIE FOREMAN  
Mr Magpie.....RON COOK  
Security Guard.....CHRISTOPHER DRISCOLL  
Special Guest Star.....MAUREEN LIPMAN

EPISODES 8 & 9:

### The Impossible Planet / The Satan Pit

Written by.....MATT JONES  
Directed by.....JAMES STRONG

Toby.....WILL THORP  
Co-starring.....SHAUN PARKES  
.....CLAIRE RUSHBROOK  
.....DANNY WEBB  
.....RONNIE JHUTTA  
.....MYANNA BURING

EPISODE 10:

### Love & Monsters

Written by.....RUSSELL T DAVIES  
Directed by.....DAN ZEFF

Victor Kennedy.....PETER KAY  
Co-starring.....MARC WARREN  
.....SHIRLEY HENDERSON

EPISODE 11:

### Fear Her

Written by.....MATTHEW GRAHAM  
Directed by.....EUROS LYN

Maevae.....EDNA DORÉ  
Trish.....NINA SOSANYA  
Dad.....TIM FARADAY  
Neighbour.....ERICA EIRLAN  
Policeman.....STEPHEN MARZELLA  
Driver.....RICHARD NICHOLS  
Kel.....ABDUL SALIS  
Chloe.....ABISOLA AGBAJE

EPISODES 12 & 13:

### Army of Ghosts / Doomsday

Written by.....RUSSELL T DAVIES  
Directed by.....GRAEME HARPER

Yvonne Hartman.....TRACY-ANN OBERMAN  
Dr Singh.....RAJI JAMES  
Gareth.....HADLEY FRASER  
Matt.....OLIVER MELLOR  
Eileen.....RACHEL WEBSTER  
Police Commissioner.....DAVID WARWICK  
Cameo appearances.....DEREK AGORAH  
.....TRISHA GODDARD  
.....BARBARA WINDSOR

Also starring: Maddi Crier, Kyoko Morita, Andrew Ufodu, Takako Akashi, Hajaz Akram, Anthony Debaeck and Paul Fields.



## OTHER NEWS

## ▼ BBC FOUR GOES BACK TO 1973!

BBC Four has confirmed that it will be repeating the Jon Pertwee *Doctor Who* serial *The Green Death*. The story forms part of BBC Four's 'Life on Mars - 1973 Week', inspired, of course, by the hit BBC One series *Life on Mars*. *Doctor Who*'s Brand Executive Edward Russell tells us, "*The Green Death* is a classic story and a firm

favourite with many people who work on *Doctor Who* today - especially Russell T Davies! It's got everything a great adventure needs: a mad computer, some brilliant location work, the Doctor in drag... plus, of course, it's set in Wales! We're delighted that newer *Doctor Who* fans who only know the new series will be able to get such an excellent taste of the show's past." BBC Four is showing two episodes of *The Green Death* per night between 3-5 April.

## DVD REPLACEMENT

DWM readers may have noticed a minor fault with the DVD release of *The Complete First Series* box set. During *World War Three*, on Disc 2, the picture momentarily freezes and skips onto the next scene, skipping approximately two minutes of footage. This problem can be rectified by simply selecting the 'Play All' function, but 2|entertain has announced that they will be happy to replace any faulty discs with a corrected version. Simply post your Disc 2 to BBC DVD Support, 9th Floor Sky Park 8 Elliot Place, Glasgow, G3 8EP, remembering to include your name and address for the replacement disc to be sent to. You can also phone the department on 0870 241 0624, or e-mail [dvd.support@bbc.co.uk](mailto:dvd.support@bbc.co.uk)

## WHO'S AT THE CAVERN?

Charity group Fans Like Us has organised a one-day *Doctor Who* event for Sunday 30 April at the Cavern Club in Liverpool, to raise funds for The Alder Hey Children's Hospital 'Imagine' Appeal, and FSID (Foundation for the Study of Infant Deaths). Sixth Doctor Colin Baker will be in attendance with Nicola Bryant (Peri), Deborah Watling (Victoria), Frazer Hines (Jamie), *Aliens of London*'s Eric Potts and David Blake's 7's Paul Darrow. Tickets are on sale at the Cavern Club (0151 23696512 noon-9pm) and are £19 for adults (£5 off for concessions) and £10 for children. Meanwhile, another charity group, Hyde Fundraisers, will be at the Blackpool *Doctor Who* exhibition on Friday 14 April, collecting for Children in Need and the Calibre library.

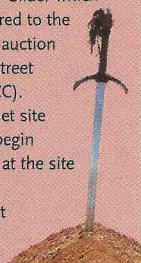
## ▼ BID FOR A SYCORAX SWORD!

Lancasters' Armourie, creators of the Sycorax swords used in *The Christmas Invasion*, is auctioning the prototype of the sword that was sold to the BBC. The sword comes with certificates of authenticity, and the signatures of David Tennant and Sycorax leader Sean Gilder which will also be transferred to the

numbered blade. Proceeds from the auction will be going to the Great Ormond Street Hospital Children's Charity (GOSHCC).

The auction will be held on internet site ebay ([www.ebay.co.uk](http://www.ebay.co.uk)) and is set to begin around 16 April 2006, so take a look at the site during that week.

More information can be found at [www.lancasters-armourie.co.uk](http://www.lancasters-armourie.co.uk)



Issue 1 of BBC Magazines' *Doctor Who Adventures* hits the newsstands...

## FIRST ADVENTURES!

## BBC MAGAZINES IS SET TO LAUNCH ITS NEW

fortnightly *Doctor Who* title *Doctor Who Adventures* on Thursday 5 April. Issue 1 of the magazine - the cover of which can be seen to the right - will preview the first episode of the new series, and includes a six-page comic strip adventure for the Tenth Doctor and Rose. The magazine also goes behind the scenes with the *Doctor Who Confidential* team for a look at *The Christmas Invasion*, plus a chance to win a life-size Dalek in a big competition, a fact-file about the Doctor, instructions on how to make your own Slitheen mask, as well as posters and other surprises. The issue will come with the free gift of a six-piece *Doctor Who* stationery set, comprising a *Doctor Who*-branded pencil tin, pencil, pencil sharpener, chunky pen, ruler and eraser.

DWA's Assistant Editor Moray Laing tells us, "There's a self-contained comic strip each issue and we've got lots of names that DWM regulars will recognise working on it. The strip looks fantastic thanks to the combination of illustrator John Ross and colourist Adrian Salmon - the Doctor and Rose



look amazing in it! Issue 1's strip, *Which Switch?*, is written by BBC Audiobooks producer Michael Stevens, and Issue 2's *Mirror Image* is by DWM Time Team regular, Jacqueline Rayner. It's wonderfully exciting seeing new *Doctor Who* stories coming alive in the magazine!"

Issue 2 of *Doctor Who Adventures* will be published on Thursday 19 April, and features a look at *New Earth*, more comic strip action, competitions and posters, as well as another free gift.

The magazine, which is aimed at younger *Doctor Who* fans, is priced at £1.99 per issue.

## Keep your eyes peeled for...

## BBC Three repeats

Although details weren't confirmed at the time of going to press, it looks possible that BBC Three will be repeating the whole of Series One of *Doctor Who* in the week leading up to the début of *New Earth* on BBC One. Meanwhile, it has been confirmed that BBC Three will also be repeating each new episode shortly after its BBC One broadcast. Keep your eyes on the schedules...

## The Sun DVD promo offer

Tabloid newspaper *The Sun* has told DWM that it will be marking the launch of the new series in April with a special *Doctor Who* week. During the week, the paper will offer its readers a free collection of specially-produced *Doctor Who* DVDs. The titles will include episodes from *The Robots of*

*Death*, *Spearhead from Space*, *Earthshock*, *Lost in Time*, *Vengeance on Varos* and *Rose*. The promotion

starts in the week beginning Monday 24 April.

## Radio Times cover

The *Radio Times*' editor Gill Hudson tells DWM that there will be plenty of coverage coming up in the magazine over the next few weeks: "*Radio Times* has a long tradition of supporting *Doctor Who*," says Gill, "and so when it returned last year we really pulled out all the stops to give it the promotion we knew it deserved. Expect nothing less this time around! We've got another

collectors' special coming up, in the shape of a really original and ambitious cover to mark the start of the new series, some great interviews with David Tennant and Billie Piper, and lots of exclusive behind-the-scenes shots and backstage stories to support some of the other storylines as the series progresses. Look out for more on our website: [www.radiotimes.com](http://www.radiotimes.com)"

## Blue Peter coverage

Editor Richard Marson has told DWM about some of the *Doctor Who* coverage coming up on the show. "Our 19 April edition will have a *Doctor Who*-related 'make' and studio guests; there will be a film to tie in with the Cybermen episodes in mid-May, with Gethin finding out what it's like to be a Cyberman; competition winner William Grantham will be visiting the set of *Love & Monsters* to see his creation, the Abzorbaloff, in the flesh; plus plenty of other surprises, and we're hoping K9 will pop in for a visit!"





Doctor Who Confidential and Totally Doctor Who gear up for the new series!

# GOING BACKSTAGE!



## DOCTOR WHO CONFIDENTIAL PRODUCERS

Gillane Seaborne and Adam Page have given **DWM** more details about the new series of *Confidential* (which will air at 7.45 on BBC Three, immediately after each episode of *Doctor Who* finishes on BBC One), as well as the new children's magazine show *Totally Doctor Who*. This new series, also produced by BBC Wales, will air on BBC One on Thursdays at 5pm, two days before each *Doctor Who* episode transmits on the Saturday, and will be repeated each Saturday on the CBBC channel at 6.30pm – ie immediately before *Doctor Who*.

The show will be recorded in studio at BBC Wales and will have two presenters and feature studio guests from previous episodes of *Doctor Who*. It will have filmed inserts both from the *Doctor Who* set and the wider world of the series, and the children who love it.

The show is also recruiting young *Doctor Who* fans for a 'Companion Academy'. Eight Cadets will be picked, and the best will have to make it through the gruelling mental and physical challenges to win the prize of a day on the *Doctor Who* set. Potential Cadets must be between the ages of 7 and 14, and should send a video of themselves – no more than a minute long – explaining why they would make a good Cadet. The address to send tapes is *Totally Doctor Who*, PO Box 5158, Cardiff, CF5 9BD – and youngsters should make sure they have their parents' permission.

Alternatively, if you're aged between 7 and 14, and you think you're the biggest *Doctor Who* brainbox around, you can enter the 'Who-ru' challenge. If you can stump the studio's special guests, you could win some *Doctor Who* goodies. To enter, simply send your top three facts about the Ninth and/or Tenth Doctors to the *Totally Doctor Who* address above, or email [totallydoctorwho@bbc.co.uk](mailto:totallydoctorwho@bbc.co.uk)



**DWM** caught up with Gillane and Adam to ask a few questions about what we can expect to see in the new series of *Doctor Who Confidential*...

## What's different about this series of Doctor Who Confidential compared to the last?

Gillane Seaborne Well, this year we started filming much earlier in the run, as we were already based in Cardiff when shooting on *Doctor Who* began in July. This meant we were able to attend all the early set-up meetings and were filming on-set from David's first day onwards. Also, we knew everyone when we started this year, which means that people

often let us know when things are happening so we can catch them. Consequently, we have even more backstage footage and on-set interviews than last year. Adam Page Exactly, and with so much great backstage footage we thought why not keep as many episodes of *Confidential* as up to date as possible, looking at the present rather than the past? Last year it was great to have some of the old Doctors on board – but this year the access has been so

great that we wanted to show as much of it as we could, and there's simply not room to go back in time as much as we did in Series One.

## Is Simon Pegg returning as the narrator?

**GS** Simon has four feature films to complete by the end of this year and his schedule and ours just couldn't coincide. Whilst it was a shame to lose Simon, we can give **DWM** the exclusive news that we now have Mark Gatiss on board for *Confidential* Series Two!

**AP** Yes, we've already filmed with Mark during his set visit for *The Idiot's Lantern*, so it made perfect sense



## 1 NEW NEW DOCTOR

*Doctor Who Confidential* welcomes David Tennant to the TARDIS, and learns all about the Doctor's recent regeneration. The cameras follow him behind the scenes as he chooses his outfit in *The Christmas Invasion*, as he arrives on New Earth, and as he shows Rose New New York. *Confidential*'s cameras are with the cast and crew at every turn, from windy hill tops to soaking sets, as the Doctor takes Rose further into the future than ever before...

## 2 FEAR FACTOR

*Confidential* looks back at 40 years of *Doctor Who*'s creatures great and small, and the hairiest and scariest of the lot is the werewolf from *Tooth and Claw*. *Doctor Who Confidential* goes behind the scenes to see the beast come to life – with a little help from the Mill – and revisits the Sycorax from *The Christmas Invasion*.

## 3 FRIENDS REUNITED

Episode 3 sees the return of two old favourites to *Doctor Who* – Sarah Jane Smith and K9 – and the cameras of *Doctor Who Confidential* were on set to capture the reunion. This episode features on-set interviews with Billie Piper, Elisabeth Sladen and David Tennant, and a look back at some of Sarah and K9's past adventures with the Doctor.

## 4 FROM SCRIPT TO SCREEN

*Doctor Who Confidential* follows every stage of the making of *The Girl in the Fireplace*, starting with the script meeting between Steven Moffat and Russell T Davies, through to the tone meetings with the directors and crew, to the read-through where the actors first read their lines, to the moment where the cameras roll on set.

for him to narrate the series as well. And we're really excited that he's agreed to be on board.

## How far into production are you now? Have any of the episodes been completely finished?

**AP** I've been in a darkened room for most of 2006, cutting the first four episodes so it's great to be let out to do this interview!

**GS** Yep, the first four episodes are pretty much there – and I have to say I think Adam has done us proud! Backstage filming is nearly finished, and we'll be editing until the end of June, so it'll be pretty much non-stop from now on.

## How has the new series Totally Doctor Who changed things for this year? Does this mean you've been working closely with another team as well?

**GS** Yes, we've recruited a whole new team for *Totally Doctor Who*. As there are now two shows to oversee, Adam has stepped up to the plate and will be overseeing future *Confidential* episodes as the main producer, to free me up a bit for *Totally*.

## Can we expect any other surprises this year, like last year's BBC One specials A New Dimension and The Ultimate Guide?

**GS** Actually, we've just been commissioned to make a one-hour *Doctor Who Confidential* Special for BBC Three to transmit the week before *Doctor Who* starts. So keep your eye on the TV schedules! Also, *Doctor Who Confidential* will be having its very own website this year, so keep an eye out for that too...



Torchwood latest: Eve Myles is Gwen Cooper, and Series One writers confirmed for *Doctor Who*'s first spin-off series...

# TORCHWOOD TAKES OFF!



## Hub Captain!

DWM recently spoke to *Torchwood* producer **Richard Stokes** to find out all the latest news from the series...

**Congratulations on your new job, Richard! How does it feel to be starting work on the first full *Doctor Who* spin-off series?**

Thank you. To be honest it's a bit of a dream gig. I've been attached to the show now for a few weeks and I still can't quite believe it's happening. Long night shoots will soon bring me back down to earth though, I'm sure.

**We already know that *Torchwood* will have its own very separate identity away from *Doctor Who*. Without giving too much away – of course! – how would you describe the tone and feel of the series?**

It's much darker – both in tone and in look. I'm discussing style with directors, the design team, Russell T Davies and Julie Gardner all the time and we keep talking about a *noir* style, lots of shadows. *Doctor Who* famously sends the kids round the back of the sofa; I want the grown-ups there too. The tradition of horror films – from Wes Craven to M Night Shyamalan – has filtered through to American television for many years and we should do a bit more of that here. People like being scared and a bit unsettled.

Its themes are more adult – which is not about lots of swearing and gratuitous violence – it's about exploring more adult themes and sides of humanity you may not want your kids to watch. That's not to say we don't have a laugh on the way. Both Russell and our other lead writer – Chris Chibnall – have filled their scripts with great humour.

**Despite the different audience demographic, would you say that *Torchwood* has any similarities with *Doctor Who*, beyond the character of Jack himself?**

The *Doctor Who* team has injected an iconic series with great heart and compassion and that will certainly be the same – everyone on this show wants nothing short of the very best. Like all the most memorable shows in this genre it's about us; who we are and what we're doing to ourselves and each other. *Doctor Who* taps into a yearning for adventure in all of us and *Torchwood* will, similarly, touch on universal truths in the human condition.

***Doctor Who* fans are, of course, already familiar with John Barrowman's character, Captain Jack,**

### PRODUCTION IS GATHERING PACE

on the *Doctor Who* spin-off series *Torchwood*, which stars John Barrowman reprising his role as Captain Jack Harkness. Joining him is Welsh actress Eve Myles, who will play the series' other main lead, Gwen Cooper. Eve, of course, is already known to *Doctor Who* fans for playing servant girl Gwyneth in last year's *Doctor Who* story *The Unquiet Dead*.

"I'm thrilled to be playing the part of Gwen," says Eve. "To get the

chance to do a 13-part series under the watchful pen of Russell is amazing. It's such a compliment to have been chosen for the part – I can't wait! I'm also looking forward to working with John. It'll be the perfect opportunity for the both of us to show everyone what we've got."

Russell T Davies says: "I've admired Eve's work for years, and when she was able to guest-star in *Doctor Who* last year, it just confirmed to me that she was one

from his episodes last year. What did you make of Jack in *Doctor Who*, and how are you looking forward to bringing him to *Torchwood*?

I thought he was a fantastic character – great fun and very charismatic. He was very deliberately there to mix up the relationship between the Doctor and Rose, whereas in this series he is the heroic lead and that requires some subtle changes.

**Will your job be similar to Phil Collinson's? What sort of duties do you have on a day to day basis?**

Yes – very similar. Producing is about plate-spinning; making sure nothing falls and breaks during the whole process. Day to day can be very different and that's part of the joy of the job but I have an overview on



everything from scripts to directors to crew to cast to design to budget to scheduling and making sure everything is delivered to the channel for the money, on time and to the high standard everyone wants and expects. And then making sure all the different departments know what's going on so that when cameras start rolling everyone is making the same show.

**If this first series of *Torchwood* is a success, is it hoped there may be a second? Or is this planned as a self-contained series of 13 episodes?**

Hopefully – if all goes to plan and the audience enjoy it – there will be more.

**As a former producer of *EastEnders***

**and *Holby City*, how do you think producing a sci-fi drama series will compare with the soaps?**

It's all about storytelling. We all look for characters with whom we can empathise as heroes or hate as villains and it's the combination of these things in a great story which make good drama. And that's true of anything, whether it's set in Albert Square or Andromeda.

**Thanks to shows like *Doctor Who* and *Life On Mars*, it seems that the BBC is looking at more fantasy drama. What do you think about this recent interest in this sort of television? Are you a fan yourself – and if so, what sort of shows have influenced you?**

It's about time. We were the best at this genre in the 1950s and 60s with *Quatermass*, Hammer productions and the original *Doctor Who* and the whole thing got hijacked by America doing it well – and with a lot more money – and TV execs in this country thinking the genre was for kids. I am a fan – I was the perfect age when *Star Wars* came out to completely fall for it but writers like Joss Whedon [*Buffy*, *Angel* and *Firefly*], JJ Abrams [*Alias* and *Lost*] and Chris Carter [*The X-Files*] have shown how these shows can appeal to an intelligent, adult audience. It's exciting... it feels like a genuine renaissance and to be part of that is incredibly exciting.

**Finally, do you have any specific aims and ambitions for *Torchwood* as you enter production?**

To be honest – my ambition is not to fall short of Russell's vision of the show. He generates a creative atmosphere which just makes everyone want to do their best. It's infectious and great fun. I don't want to let him down, but equally I want to make a series that fans talk about and which brings in a new audience that feels the show has something to say... so no pressure then!



of Wales' best-kept secrets. The part of Gwen was written specially for her – so it's a good thing she said yes! We've been keeping this secret for months and months – I think it must be about six months ago, at least, that we first approached Eve. And we had to wait a long time for dates and schedules to fall into place, which was agonising – Eve could've been offered the lead role in a revamp of *The District Nurse* or something, so we had to cross our fingers that nothing else would get in our way. But the waiting game worked, thank God. She's a remarkable talent, and a perfect foil for John Barrowman."

John Barrowman himself adds: "I'm really looking forward to working with Eve. We've had a good laugh on the occasions we've met and the fact that she's already been in *Doctor Who* means she knows what she's getting into!"



**RUSSELL ALSO GAVE DWM AN** update on the 13 episodes for the series: "Scripts are in remarkably good shape, with a number of new and established writers coming on board. I'll be writing two episodes for Series One, including Episode 1, which goes under the title of *Flotsam and Jetsam*. Episode 2 will then be written by **Chris Chibnall**, who will be undertaking at least three more scripts – maybe even more, if we can get away with chaining him to his desk! But more importantly, Chris has also become part of the editorial team, working with all the other writers on their scripts and helping me to plan and shape the entire season. And a marvellous time we're having too!"

"One of our brand-new writers is – drum roll please, and a ham roll while you're at it – none other than **Helen Raynor** [above], script editor on both series of *Doctor Who*. This was a bit of a scary prospect – first of all, it was an

over-commission, which means an extra script, not necessarily part of the established 13 episodes. That's a bog-standard way of trying a new writer or an experimental idea. It would have been awful if it had gone wrong! But Helen's first draft was so good – no, in fact, it was brilliant, it's one of the best first scripts I've ever read – that it's gone straight into the shooting schedule!"

"Also on board the writing team is the **DWM** cover star himself, **Noel Clarke**! Noel's just hit the headlines with his controversial script for the successful UK movie *Kidulthood*, but we've actually been talking about this for quite some time. The man is bursting with ideas! We have to add half an hour on to script sessions, just to hear him talk. (I've also picked up quite a few tips on how to talk to the laydeez, though when I'm gonna use them, I don't know.) But Noel's a big sci-fi fan, and I think he's going to find some radical ideas to take *Torchwood* in completely new directions."

"There's also the previously announced **PJ Hammond**, who's already delivered his second draft – I swear, it's an honour to just sit in a room with him and hear him talk! Also, we've commissioned one script from **Toby Whithouse**, fresh from *Doctor Who*'s forthcoming *School Reunion*. And yet again, the first draft just sings – we're all completely delighted with it."

"Also on the team is **Si Spencer**, who's got great television credentials, but also has a fine career as a comics writer – with work such as *Life During Wartime* – which brings a whole new energy and attitude to the scripts. And his idea is one of the boldest of the lot! There are a number of other over-commissions too, as we test the water with some new writers, and that's already paying dividends. I really think *Torchwood* is gearing up to be sexy, wild and horrifying – just what I want from my TV!"

Pre-production on *Torchwood* has already started, with the first block of episodes set to be directed by Brian Kelly. Filming is due to start in May, and the series will transmit later in 2006 on BBC Three and BBC One.



bbc.co.uk prepares for the new series launch...

## WEB SIGHTS!

### THE OFFICIAL DOCTOR WHO

website ([www.bbc.co.uk/doctorwho](http://www.bbc.co.uk/doctorwho)) team has revealed some of their exciting plans for the next few months while the new series is on air.

The website's editor James Goss says: "We're trying to plug that gap on a Saturday evening after *Doctor Who Confidential* has finished, with two extra hours of *Doctor Who* entertainment until it's time for cocoa. You'll be able to watch the Tardisodes [see page 30], as well as trailers, and video diaries produced by Gillane Seaborne and the *Confidential* team. And after the overwhelming success of our online audio track for *The Christmas Invasion*, you'll be able to download a brand new 'Podcast' for every new episode."

Produced by *Confidential*, each Podcast will feature a different line-up of commentators. The first, for *New Earth*, will feature Julie Gardner (executive producer), James Hawes (director) and Will Cohen (visual effects producer). The Podcasts will be available from the site, from iTunes, and the BBC is also hoping to offer them as a red-button feature alongside the BBC Three repeats of the episodes.

James continues: "There will be a huge number of exclusive pictures, as well as the special games and fictional sites we talked about last month in

Top: The website's *New Earth* page. Below: The new-look homepage. Bottom: The K9 game and Daryl Joyce's cover for the *Nightshade* ebook.



**Production Notes.** I think it's the most ambitious programme website the BBC has ever tried, and we hope it will genuinely surprise and entertain."

As well as the immersive games and spin-off sites created by Sequence, there are some stand-alone treats planned too. "After 'The Last Dalek' game proved such a hit, we figured K9 deserved the same treatment," notes website producer Rob Francis. "New Media Collective is pitting him against a whole host of the new series' most popular creations. It looks amazing, and very endearing. We're also planning another game – but we'll be able to tell you about that next month."

Coming later in the year will be another of the site's successful 'ebooks'. The latest novel to be given the online treatment is the 1992 *Doctor Who* Virgin *New Adventure*, *Nightshade*, written by Mark Gatiss. Mark will be providing extensive author notes for the novel, which will be illustrated by Daryl Joyce. The ebook will be available to read both online, and as a download for handheld devices.



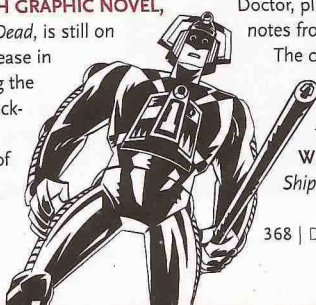
The Cyberman with a soul returns in DWM's latest Graphic Novel...

## COMPLETE KROTON!

**DWM'S FIFTH GRAPHIC NOVEL,** *The Glorious Dead*, is still on course for release in May, featuring the remaining black-and-white comic strips of the Eighth

Doctor, plus sketches and production notes from the authors.

The collection will also include, as a bonus, Kroton the Cyberman's first adventures from the pages of *Doctor Who Weekly*, *Throwback* and *Ship of Fools*, digitally restored.





## COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the next month.

## APRIL

## ■ SATURDAY 1

**TV Doctor Who: The Mutants** by Bob Baker and Dave Martin [Third Doctor and Jo] *UKTV Gold*

## ■ SUNDAY 2

**TV Doctor Who: The Time Monster** by Robert Sloman [Third Doctor, Jo, the Brigadier, Sergeant Benton, Captain Mike Yates and the Master] *UKTV Gold*

## ■ MONDAY 3-WEDNESDAY 5 (Two episodes per day)

**TV Doctor Who: The Green Death** by Robert Sloman [Third Doctor, Jo, the Brigadier, Captain Mike Yates and Sergeant Benton] *BBC Four*

## ■ SATURDAY 8

**TV Doctor Who: The Three Doctors** by Bob Baker and Dave Martin [First, Second and Third Doctors, Jo, the Brigadier and Captain Mike Yates] *UKTV Gold*

## ■ SUNDAY 9

**TV Doctor Who: Carnival of Monsters** by Robert Holmes [Third Doctor and Jo] *UKTV Gold*

## ■ MONDAY 10

**DVD Doctor Who: Genesis of the Daleks** by Terry Nation [Fourth Doctor, Sarah and Harry] *BBC DVD* £19.99 [See preview, page 60]

## ■ THURSDAY 13

**DWM Special Edition 13: Ninth Doctor Collected Comics** Panini Comics £5.99

## ■ SATURDAY 15

**TV Doctor Who: Frontier in Space** by Malcolm Hulke [Third Doctor, Jo and the Master] *UKTV Gold*

**TV Doctor Who: New Earth** by Russell T Davies [Tenth Doctor and Rose] *BBC One* [See preview, page 22]

## ■ SUNDAY 16

**TV Doctor Who: The Green Death** by Robert Sloman [Third Doctor, Jo, the Brigadier, Captain Mike Yates and Sergeant Benton] *UKTV Gold*

## ■ SATURDAY 22

**TV Doctor Who: The Time Warrior** by Robert Holmes [Third Doctor, Sarah Jane and the Brigadier] *UKTV Gold*

**TV Doctor Who: Tooth and Claw** by Russell T Davies

[Tenth Doctor and Rose] *BBC One* [See preview, page 43]

## ■ SUNDAY 23

**TV Doctor Who: Invasion of the Dinosaurs** by Malcolm Hulke [Third Doctor, Sarah Jane, the Brigadier, Captain Mike Yates and Sergeant Benton] *UKTV Gold*

## ■ THURSDAY 27

**DWM Issue 369 Panini Comics** £3.99

## ■ SATURDAY 29

**TV Doctor Who: The Monster of Peladon** by Terry Nation [Third Doctor and Sarah Jane] *UKTV Gold*

**TV Doctor Who: School Reunion** by Toby Whithouse

[Tenth Doctor, Rose, Mickey, Sarah Jane and K9] *BBC One*

## ■ SUNDAY 30

**TV Doctor Who: Planet of the Spiders** by Robert Sloman [Third Doctor, Sarah Jane, the Brigadier, Captain Mike Yates and Sergeant Benton] *UKTV Gold*

## ■ ALSO THIS MONTH



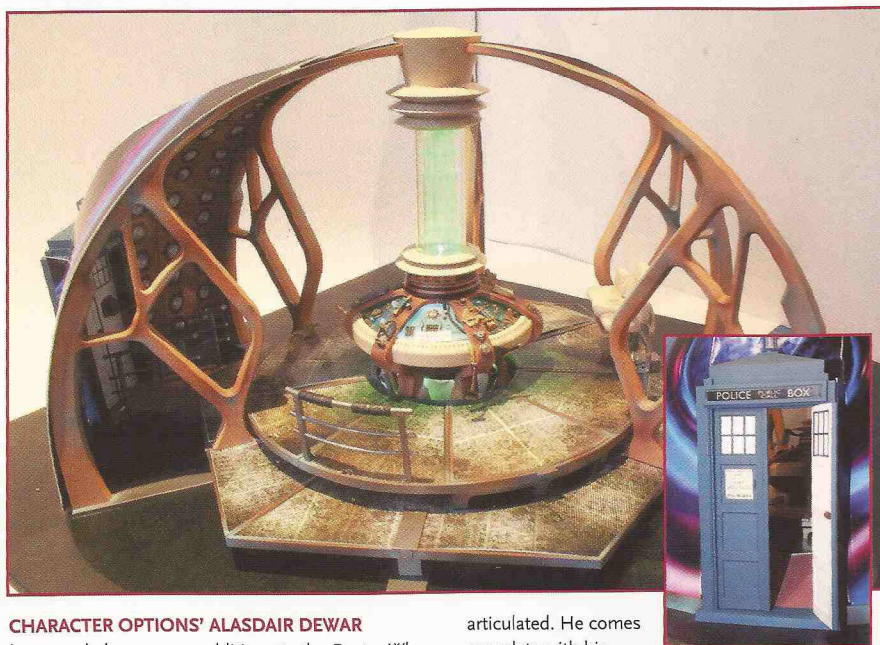
**CD Doctor Who: The Kingmaker** by Nev Fountain [Fifth Doctor, Peri and Erimem] *Big Finish* £14.99 [See *Audio Adventures*, page 58]

**CD Sarah Jane Smith 2.3: Fatal Consequences** by David Bishop *Big Finish* £10.99

All dates subject to change at short notice. Prices quoted are RRP only.

Toy company reveals all the new goodies for the young and young-at-heart!

## PLAY IN THE TARDIS!



## CHARACTER OPTIONS' ALASDAIR DEWAR

has revealed some new additions to the *Doctor Who* toy range for 2006.

The flagship item for the year is the TARDIS playset, which is in scale with the 5" model range. Figures can enter through the police box doors, and up the ramp, while the main console contains all the lights and sounds that the TARDIS has on television. Each panel of the console has a separate button with a correct sound and/or function attached to it: the dematerialisation switch activates take-off, the comms panel has the scanner sounds, the panel that opens in *Boom Town* and *The Parting of the Ways* flips up, and there are lift-up deck plates for easy maintenance by the Doctor.

The 12" figure of the Tenth Doctor will be released at the end of April, and is fully

articulated. He comes complete with his

sonic screwdriver accessory and fabric suit. The 12" Cyberman is also due for release shortly afterwards;

he has a fabric undersuit and PVC top armour.

There is also a Cyberman figure for the 5" range [pictured left], although – appropriately enough – this figure is significantly taller than the other 5" figures.

Another Cyber-release is the Cyber Desk Guard, which is an animatronic item that will stand guard on your desk or at your door, and react to intruders by issuing warnings and challenges. Finally, there is the Cyber Voice Changer, which is a full head mask that allows the wearer to emulate the Cybermen themselves. It also includes built-in stock phrases from the series itself, courtesy of Cyber-voice artiste Nicholas Briggs.



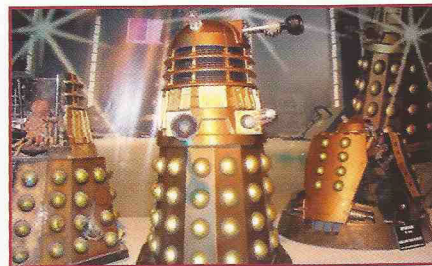
**Doctor Who** exhibition in Cardiff set to stay open throughout the summer...

## UP CLOSE STAYS ON!

**THE DOCTOR WHO 'UP CLOSE' EXHIBITION** of monsters, costumes and props in Cardiff has been such a success that even though it was originally planned to only run until March, it will now stay open for much longer.

The exhibition's designer Martin Wilkie explains: "The *Doctor Who Up Close* exhibition at the Red Dragon Centre in Cardiff Bay has been an astounding success. It opened just before Christmas and by February over 100,000 people had been to see it. We have to thank Cardiff Council for being as excited by the prospect of bringing *Doctor Who* 'home' to Cardiff as we were – and the response proved that they were right to stage the event. The great news is that it is set to stay in Cardiff for the summer at least.

"We're thrilled to currently have the Sycorax Leader on display, together with the Doctor's now quite famous bedtime attire from *The Christmas Invasion*. Even better will be the addition of some top secret costumes, props and creatures from the new



series – which will be on display soon after they've been seen on screen!"

Entry to the exhibition is Adults: £3.00, Children and Concessions: £2.00, Family Tickets (2+2): £8.00. It is free to enter the *Doctor Who Up Close* Shop, and there is also free entry for pre-organised school tours. Readers can keep an eye on developments at the Cardiff Exhibition and the Blackpool Museum at [www.doctorwhoexhibitions.com](http://www.doctorwhoexhibitions.com).

All images shown are prototypes and the final products may differ from those shown here.

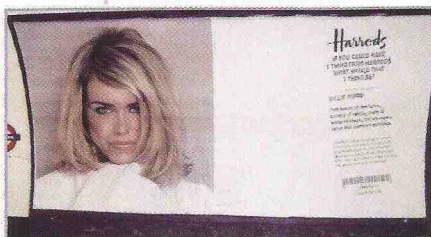


# BEYOND THE TARDIS

DOMINIC MAY tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

## GLAMOROUS ROSE

The 2006 *Glamour* Awards in June include **Billie Piper** nominated for Best Actress. The *News of the World* reported a June UK theatrical release of 2004 movie *Things To Do Before You're 30*, featuring Billie as Vicky, while her movie *Spirit Trap*, also featuring **Patrick Troughton**'s grandson Sam, was recently released on DVD. Meanwhile, Billie has been proclaiming her love of ice cream in adverts for Harrods, appearing across the London Underground network recently.

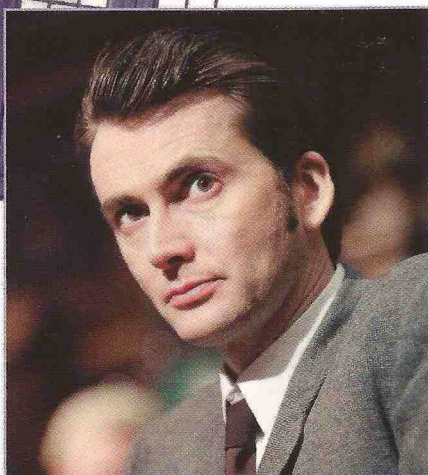


## DAVID RAISES FUNDS

**David Tennant**, who appeared in BBC Four's *The Chatterley Affair* at the end of March [above right], is backing a fundraiser for the ACCORD Hospice in his home town of Paisley, which provides specialist palliative care ([www.justgiving.com/accord](http://www.justgiving.com/accord)). The BBC Film Network has published 2002 romantic comedy *Nine and a Half Minutes* on [www.bbc.co.uk/dna/filmmnetwork/A9298560](http://www.bbc.co.uk/dna/filmmnetwork/A9298560), a strong language short starring David as Charlie. Tennant's predecessor **Christopher Eccleston** made a guest appearance on BBC One's *Junior Mastermind* on 26 February, stating his occupation as 'Unemployed Time Lord'. Eccleston also contributed to *Best Ever Muppet Moments* (ITV1, 11 March), and continues as a regular reader for Radio 4's *This Sceptred Isle: Empire*.

## CHARMING AGAIN

On ITV1's *Loose Women* on 3 March, **John Barrowman** confirmed he and **Scott Gill**, his partner of 10 years, will formalise their relationship later in



the year by signing the civil register. According to *The Daily Record*, having mastered skating techniques for ITV1's *Dancing on Ice*, Barrowman will use them in pantomime next Christmas along with ice partner Olga Sharutenko in *Cinderella on Ice*, having persuaded the producers to integrate an ice rink into the production. Barrowman will be standing in as a presenter on ITV1's *This Morning* over Easter, starting on 10 April.

## AN ICE WARRIOR IN CHICAGO

**Bonnie Langford**, despite being voted first by the judges for both her routines in the *Dancing on Ice* final on 4 March, failed to win over the public, coming third. Bonnie announced live on the show that she will play the role of Roxie Hart in the London production of *Chicago*. She takes her bow on 18 April at the Adelphi Theatre but it transfers to the Cambridge Theatre from 28 April (020 7494 5083).

## COLIN'S TRAIN JOURNEY

The first few stations of **Colin Baker**'s tour as Gerard in *Strangers on a Train* are the Churchill Theatre, Bromley (27 April-6 May - 08700 606620), stopping at the Theatre Royal, Newcastle (8-13 May - 08709 055060), the Theatre Royal, Windsor (15-20 May - 01753 853888) and the Everyman Theatre, Cheltenham (22-27 May - 01242 572573). Readers are advised not to travel without a ticket, and more dates are to follow. **Nicola Bryant** completes a run as Sally in the lesbian comedy *Taboo*s (*When Harriet Met*

*Sally*) at the New End Theatre, Hampstead on 2 April (08700 332733). **Bruno Langley**, lately in *Life Imitates Art: The Love Trilogy, Part One* at the Camden People's Theatre, will be at the Oldham Coliseum from 20 April to 13 May in *A Taste of Honey* playing gay art student Geoffrey (Box Office 0161 624 2829).

## STILL LIFE ON MARS

**Matthew Graham**'s *Life on Mars* ended Series One on 27 February with over 7.1 million viewers, averaging 6.7m for the run. The October-slated DVD includes commentaries and a raft of special features while a second eight-part series is already in production.

## HARRIET JONES' NEW CAREER

**Penelope Wilton** has been playing Livia in Thomas Middleton's *Women Beware Women* at the Swan Theatre, Stratford-upon-Avon, alongside *The Masque of Mandragora*'s **Tim Pigott-Smith** as the Duke of Florence and *The Stones of Blood*'s **Susan Engel** as the Widow. Wilton will shortly be seen as art teacher Mrs Bibby in the movie version of Alan Bennett play *The History Boys*.

## ROUND UP

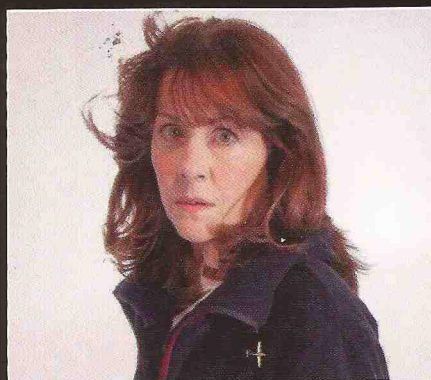
**Russell T Davies**' *Mine All Mine* will be released on DVD on 10 April, with a commentary from the man himself. **Tom MacRae** has contributed to **Toby Whithouse**'s *No Angels* final series running on Channel 4 until 18 April. Despite press reports, **Mark Gatiss** and the rest of *The League of Gentlemen* are taking a sabbatical and have not split up. **Zoe Wanamaker** has reprised Susan in BBC One's *My Family* until 21 April. **Bob Baker** was co-recipient of The Alexander Korda Award for the Outstanding British Film of the Year at the BAFTAs on 19 March (master of ceremonies **Stephen Fry**) for *Wallace & Gromit: The Curse of the Were-Rabbit* - the movie also



took the Animated Feature Oscar on 5 March. **Tom Baker** appeared on Radio 1's *Colin and Edith* on 24 February. *Daleks - Invasion Earth 2150 AD*'s **Bernard Cribbins**

presented BBC Four's *Jackanory Night* on 14 February, including a clip of **Sylvester McCoy**. McCoy presented the Good Tradition award to Ashley Hutchings at Radio 2's Folk Awards on 8 February [pictured above].

# COMING IN DWM 369



## THE RETURN OF SARAH JANE SMITH!

As Sarah Jane Smith makes her long awaited return to *Doctor Who*, DWM catches up with actress **Elisabeth Sladen**, and finds how she's coping with meeting an old friend with yet another new face...

## DISCO FIVE BILLION!

DWM sends Benjamin Cook along to the planet New Earth in the year Five Billion-and-Twenty-Three, where he discovers what's cool for cats, and meets some very unusual patients...

## A VERY BAD WOLF!

DWM's Jason Arnopp goes behind the scenes on *Tooth and Claw*, speaking to Queen Victoria herself -

alias *Doctor Who* veteran **Pauline Collins** - and meets a rather scary - and hairy - monster!

## PLUS...

**Matt Jones** returns to DWM with a *Fluid Links* Special, sent direct from the Satan Pit; Previews and exclusive photos for *School Reunion*, *The Girl in the Fireplace*, *Rise of the Cybermen* and *The Age of Steel*; The start of a brand new comic strip adventure for the Doctor and Rose, *F.A.Q.*, by Tony Lee and Mike Collins; We exclusively reveal all the writers for next year's series of *Doctor Who* in another news-packed *Gallifrey Guardian*; Sorvad answers more of your questions in *Matrix Data Bank*; plus all your usual favourites, fun and facts and frivolity!





# Someone to watch over me...

As the countdown to the new series of *Doctor Who* begins in earnest, **Benjamin Cook** manages to worm his way into the diaries of the two busiest people in the world, and subject them to a **DWM** grilling. So what can producers **Julie Gardner** and **Phil Collinson** tell us about steeliness, Cybermen and Series Two...?

**T**hey say that showbiz is all glamour. Well, clearly it's not. When I enter Julie Gardner's office at BBC Wales, in Cardiff, she's on the phone to a man about a broken boiler. All of time and space at her disposal, and she's on the phone about a boiler. It's not even her boiler. Apparently, it's David Tennant's boiler. See, that's showbiz.

They also say that you should respect your surroundings. On my way in, I knock over a sack full of *Doctor Who* action figures. The Moxx of Balhoon shoots across the office. Sycorax fly everywhere. And then I spill tea all over myself. And the carpet.

"Don't worry," Julie chimes, "spill away!"

Julie is *Doctor Who*'s executive producer. She's one of the nicest people in the world. This is a well-known fact.

Phil Collinson, the producer, is also nice. And busy. But very nice. He waxes lyrical about the *Production Notes* illustration in *DWM* 366 ("I love it!" he says. "I've hung it on my wall!") and, while Julie is out of the office fetching a cloth, he commandeers her computer and plays me the 'Next Time' trailer for *Tooth and Claw*. Six times! But it's a gorgeous trailer. It's got lots of running down candle-lit corridors, ninja monks, Queen Victoria, and the most awesome werewolf that I've ever seen. Go on, Phil, play it again!

Okay, best not. No time. I'm here to interview Phil and Julie about their difficult second album, the follow-up to last year's smash-hit, award-winning debut. Yep, Series Two is just around the corner, folks. It's so close, you can almost touch it.

But let's get the important questions out of the way first...

**DWM:** I couldn't help but notice – and knock over, sorry – the sack full of *Doctor Who* action figures.

David Tennant as the Tenth Doctor, on set for *New Earth*.

**Julie:** They are beautiful, aren't they?

Be honest now. When you're alone in the office, working late or whatever, and you think no one is watching, do you ever get them out and have a bit of a play?

**Phil:** [Roars with laughter] No!

**Julie:** No, absolutely not.

So you don't ever act out your own *Doctor Who* adventures on the carpet?

**Julie:** I think that might be a little bit dark and scary.

You could take them along to production meetings?

**Julie:** Can you imagine us taking the David Tennant and Billie Piper action figures to a tone meeting?!

**Phil:** No, you can't. Dear God, you couldn't possibly do that.

Not even the remote-control Dalek?

**Julie:** That Dalek there? I think I've barely touched it. I know it sounds terrible – and I don't want people to think, oh, poor us – but we don't have the time. I just run from e-mail to phone to... look, I don't even know what day of the week it is.

Tooth and Claw – ninja monks and werewolves not shown!

I think it's Friday. Where are you production-wise at the moment?

**Julie:** Right now, we're in hell, aren't we, Phil?

**Phil:** We are in absolute hell, because we haven't actually got any episodes *quite* finished yet. We're almost there with Episodes 1 and 4, but not quite, because we've just sent a couple of effects shots back to [visual effects house] The Mill for a bit more work to be done on them. It is the worst time at the moment, to be perfectly honest. As we get into February and March, it goes mental. It all goes a bit mad.

**Julie:** January through to March is always hell, and we always forget, don't we? I'd forgotten how miserable it was this time last year, cos you're still shooting – we've five more weeks of the shoot left – and you're in an incredibly hectic post-production phase, and you're kick-starting your publicity, and you're setting up the next series, so writer meetings are beginning for Series Three. This year, on top of all of that, we're launching [spin-off series] *Torchwood*, so we're also in pre-production on that. Ha!

In some ways, though, this year must be easier than last year?

**Phil:** For me, it's twofold. It's easier on a practical level, in that we know much more what we're doing – there's a shorthand between everybody on the crew. But I'm just as terrified with the new series going out this year as I was last year, because I would hate one single person to say, 'It's not as good as it was last time.' That is the real pressure. Of course, we're all thrilled that it was such a big hit...

**Julie:** But that's a double-edged sword. It is just as scary, because it's a year of everyone's life – it's a year-round show for us – and we all put our absolute life and blood into it, and you just hope that it gets a huge response. You want people to love it. It's easier in that we're more disciplined this year, just in terms of deadlines – we really understand more what it means if, for example, we're not delivering to The Mill on time – but it's harder because you know what you can achieve, and so you try to go bigger, and you try to push harder where you think you can.

**Phil:** Yeah, there's a real temptation to say, 'It's got to be better, so it's got to be bigger,' but I think that's a danger, cos you can trip yourself up.

Become complacent, you mean?

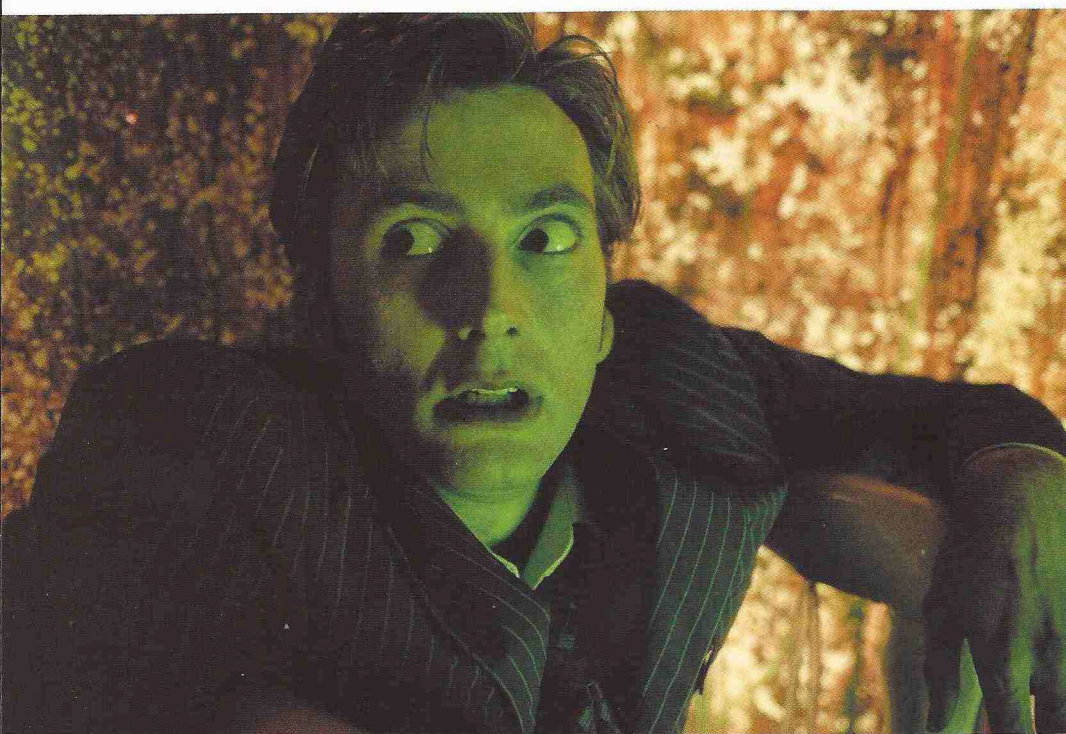
**Julie:** Do you know, I can honestly say, for us, I don't think there's ever been a second of complacency.

**Phil:** No, not at all.

**Julie:** I know the logic of the question ▶







◀ but I can't see how that could ever happen, because you have this success and actually it drives and inspires you to build on what you did well last year, to try to be even better.

Phil: We're not saying to people, 'Well, we didn't quite get the tone right, we didn't get the costumes right, the lighting was rubbish, the sets wobbled...' No, we're saying, 'You did really well. Hold the line, and do that again. We'll have 13 more of those, please.' But that's a whole pressure all of its own.

Julie: We should say that yesterday, 23 February, Russell T Davies delivered his final script for Series Two, which was Episode 10, so we now have all the scripts for Series Two. I know that sounds mad, because we only have five weeks left to film, but that's how busy it is right now.

Phil: It's always down to the wire.

Is it any good, then, this final script of Russell's?

Julie: [Laughs] It's not at all bad.

Phil: It's startlingly original. It's a very different episode to anything that we've done before. It's very, very

different, and really thrilling because of that.

Actually, I had a flick through the script earlier. It looks like you're prepared to go a bit 'experimental' – maybe even 'high-concept' – in your second series?

Julie: The practical consideration was that two units would be double-banking for a couple of weeks – we're filming Episode 10 at the same time as another episode – so we had to consider the most efficient way to schedule the actors, and a script that would allow us to do that.

Phil: That said, Russell was thrilled at the idea of writing an episode that forced him to look at a different way of telling a *Doctor Who* story.

Julie: Actually, for Russell, I don't think the primary consideration is ever about, ooh, let's be extra clever, or inventive

▲ Green spells danger for the Doctor in *New Earth*...

with the format, but it's about telling a good story. Episode 10 is still, at its heart, the most touching and compelling adventure story. It asks questions about what it is to be human. And that's still truly what Russell wants to write.

Phil: In many ways, we leave it to him. I mean, the three of us have endless discussions about the stories, but it's Russell who finds the balance. It's under his guidance. He never forgets that it's going out at seven o'clock on a Saturday, so going high-concept – suddenly telling a story from the TARDIS' point of view or whatever – can be a mistake, because you jolt people out of the comfort zone.

While he's not here, tell me what you really think of Russell.

Julie: We work so well together, Russell, Phil and I. It's a really strong threesome. [Laughs] There you are, that's your quote!

Phil: He'd love that! But it is a strong threesome. And that's not to denigrate Russell's role as an executive producer...

Julie: I think our roles are in a huge part to support Russell, and to support and honour Russell's vision for the show.

Phil: Yes, definitely.

Julie: He leads the way. He is the custodian of what this show is, and Phil and I are there to make it possible – as far as we can – and support him. That's not to underestimate our own creative roles, which are significant and rewarding, but essentially we're there to look after Russell and make sure that his vision reaches the screen.

And what do the two of you think of each other?

*"The three of us have endless discussions about the stories, but it's Russell who finds the balance."*



◀ Phil Collinson and friends on set for the Series One finale *The Parting of the Ways*.

Julie: Well, we hate each other.

Phil: We can't bear each other.

You liars!

Phil: People ask all the time, 'What's the difference between your jobs?' Well, Julie might contradict me here, but I don't feel like just I produce the show. I really feel that the two of us produce the show together, and that's necessitated by the size of the show. I tend to handle the day-to-day running of things, but there's a whole raft of other stuff that I would normally do as producer – like talking with publicity people, talking with brand management, talking to the channel about what it is that we're delivering –



## Interview Julie Gardner & Phil Collinson



which Julie tends to handle, simply because there aren't enough hours in the day.

**Julie:** It's the most special relationship. What Phil has described is lovely, I think, and it's so nice that it's as easy as it is. We've never had the meeting where we carve up what we do in a formal way – you know, marking out lines of control. It's never been like that. I've never once, in two years, thought that we need to have a conversation about who's doing what. Maybe we've just never had the time...

**Phil:** [Laughs] That's probably true. And we're incredibly lucky that the team that we've put together are able to translate Russell's vision. To pick up a great script and turn it into a great programme isn't always that easy. You can absolutely destroy a brilliant script.

**Julie:** At award ceremonies, you often see people picking up awards saying, 'This is for the team back home, cos they're the best team in the world,' and I always sit there thinking, 'That's rubbish. Everyone says that.' But, in our case, it is so true. And the support and the confidence and the attention that the BBC gives us is extraordinary.

**Phil:** You feel loved and supported. It's wonderful.

**Julie:** Listen to us. We'll be singing next!

▲ *The new Doctor's no drip...*

► *...but even he might quail at these nurses' claws!*

▼ *The sun always shines on TV – but if you're filming on the Gower Peninsula it's best to bring an arc lamp just in case...*



**Phil:** Yesterday, on set, we had Mark Thompson, the Director-General of the BBC! He stood on the TARDIS set, and said to me, 'This is one of the most important shows that the BBC makes, and we're thrilled with what you're doing.'

Some people are saying that *Doctor Who* has single-handedly revitalised family drama on TV. What do you think?

**Julie:** I get a bit nervous about this question, because there's a danger that people become too self-important about it. But the answer I would give, honestly, is that I think it has given the broadcasters confidence to look at family drama.

**Phil:** If anything, I'd like to think that programme-makers now see that something a bit different can work. But I wouldn't say that we've revolutionised the TV industry.

**Julie:** It was difficult, initially, selling to America, because it's a very British show, which raises questions for an overseas market, but also it's the question of 'Do families sit down to watch TV anymore?' Kids have TVs in their bedrooms, people eat

at different times... it's chaotic, family life, so the idea that different age groups sit down together at one time is very weird. *Doctor Who* has certainly given commissioners the confidence to think, 'Actually, that *can* work. Seven o'clock on a Saturday night *can* be a drama slot. It doesn't need to be light entertainment.' And the nice thing about selling to other countries is that it's a mark that you've made a show that has genuinely wide appeal. You want it to reach as many people as possible, and the key phrase is 'to have a universal appeal'. It must be quite strange for some buyers, because the show is very British, the cast is essentially British, the landscape is British, but it has universal appeal because of the characters, the life-or-death situations, the drama, but essentially because of the emotion. It's incredibly rewarding for us to know ►







◀ that it's working in that way. You want that desperately.

Even in your wildest dreams, did you expect *Doctor Who* to beat *Coronation Street* in the Christmas Day ratings war?

Julie: You have dreams about how well it's going to do, but we didn't dare make any predictions, because what other drama had been in that slot?

Phil: No, I couldn't make any comparisons, not ratings-wise. Who had a clue? We just wanted to make the best show that we could for seven o'clock on Christmas Day. That's absolutely the slot that we were hoping for – the best slot of the year, in a lot of ways – but we didn't know til very late on that we'd actually got it. It could have been Christmas Eve, Christmas Day, or Boxing Day. But I really think we delivered. It's a beautiful piece of television. I was incredibly proud to sit down and watch it.

At the end of *The Christmas Invasion*, Harriet Jones orders Torchwood to open fire on the retreating Sycorax ship. The Doctor is appalled. Who's in the right?

Phil: It's a really interesting one, cos actually, in that short conversation where he says to her, 'There are aliens out there, and they're coming, and you'd better watch out,' he is, in a sense, an architect of her doom. He inspires her to think on her feet. She's got to make a stand. I think what it says is that neither the Doctor nor the Prime Minister has an easy job. People have made comparisons with the Iraq war, or talked about us having an anti-war stance, but, for me, it allows the show –

and the character of the Doctor – to have a standpoint. I love that about it. It's the nearest we've ever come to saying, 'There's a message here. Take it.'

Julie: I think it's saying that both of them are wrong to some extent. It's not easy. But, to answer the question, I think the Doctor's right. Personally, I'm with him.

Phil: Yeah, I'm with him. Having said that, I love Harriet Jones as a character. I absolutely begged Russell to change the end of that script. I begged him to give Harriet one last chance. And he completely refused. Well, the two of them refused, cos Julie backed him up.

Julie: It's true, I did.

Phil: I was gutted when I read the end of that script.

Julie: It's very painful, but that's why it works so well. Christmas TV can be too nice and happy. To go from the bitter moment of Harriet left on that wasteland, realising that she's let herself down and done something terrible, but she'd been propelled to do

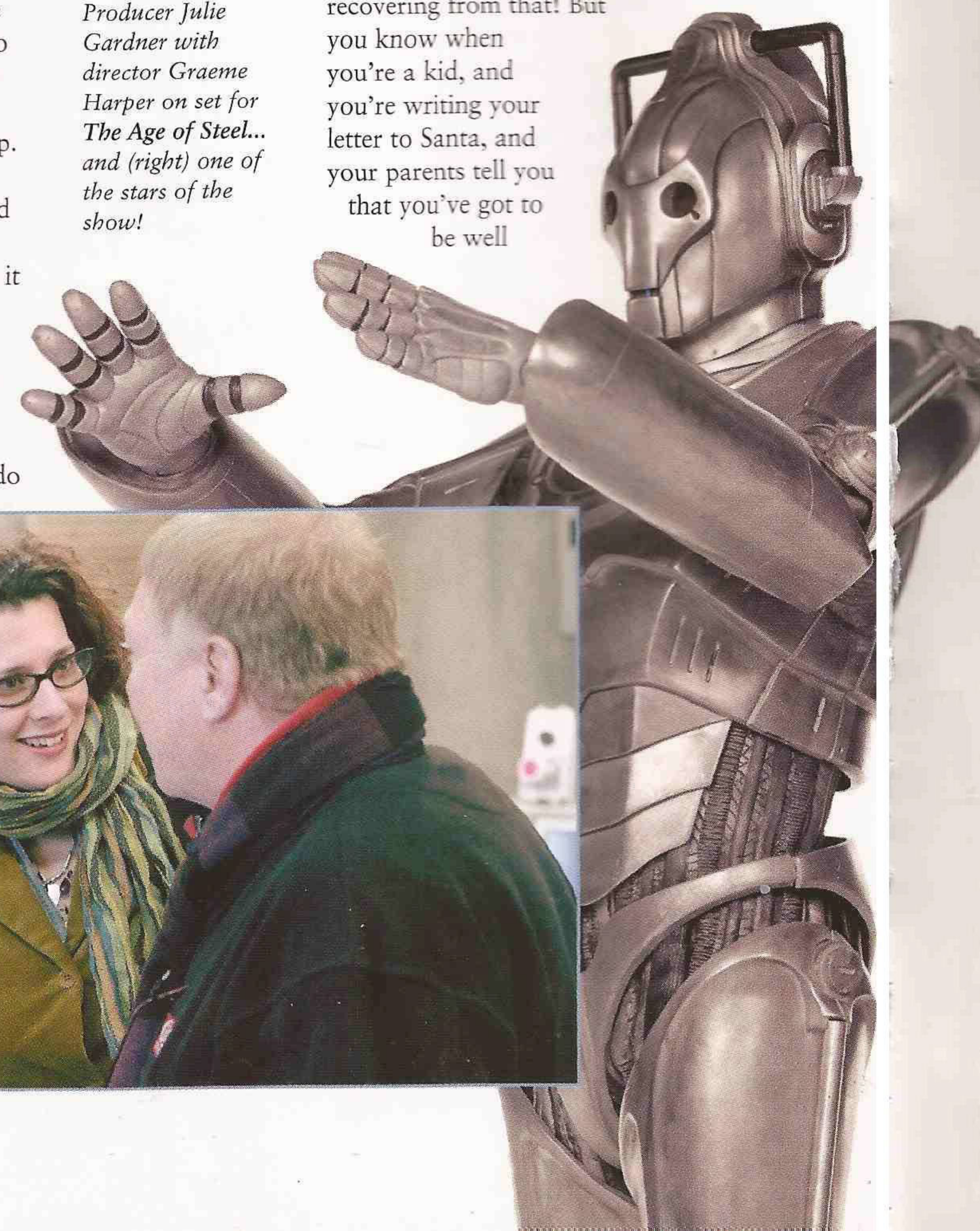
▲ *The Doctor seems right at home in a Scottish stately home in Episode 2.*

▼ *Executive Producer Julie Gardner with director Graeme Harper on set for The Age of Steel... and (right) one of the stars of the show!*

it... to go from that into the Doctor choosing his new clothes, to a Christmas carol playing, to turkey drumsticks and party hats, and the snow coming down... It shows that you have to earn a Christmas. You have to go through a bit of pain to get the Christmas you want.

Wow. That was a bit profound.

Julie: It was, wasn't it? I'm still recovering from that! But you know when you're a kid, and you're writing your letter to Santa, and your parents tell you that you've got to be well



behaved or else you won't get your presents? Well, I think you have to go through a bit of drama, tragedy, and emotion, just like Harriet Jones, before you get your reward of a turkey drumstick.

Phil: I still think the Doctor is very unforgiving.

Julie: I like that, though.

Phil: I'm sad about that. But there you go.

Julie: I think he should be unforgiving sometimes. I like that 'no second chances' moment.

Phil: Yeah, it's brilliant for the character, and it was absolutely the right way for us to tell that story, but I just feel personally gutted.

► *Get her out of those manacles, man! There's a werewolf on the loose...*

▼ *Shhh! You know who... or you will do on 22 April!*



Couldn't they have filmed you an alternative ending, Phil? The Producer's Cut?

Phil: [Laughs] There's no time!

Julie: The Tenth Doctor is tough when he needs to be tough. He's morally tough, because every week he has to make really hard, frightening, life-or-death choices.

Phil: Actually, those other nine Doctors before David's, they all have that in common: they have their moments of steeliness, and you've absolutely got to believe that they can turn around and save the world, whilst spinning three plates and pulling a rabbit out of a hat. David carries on that tradition.

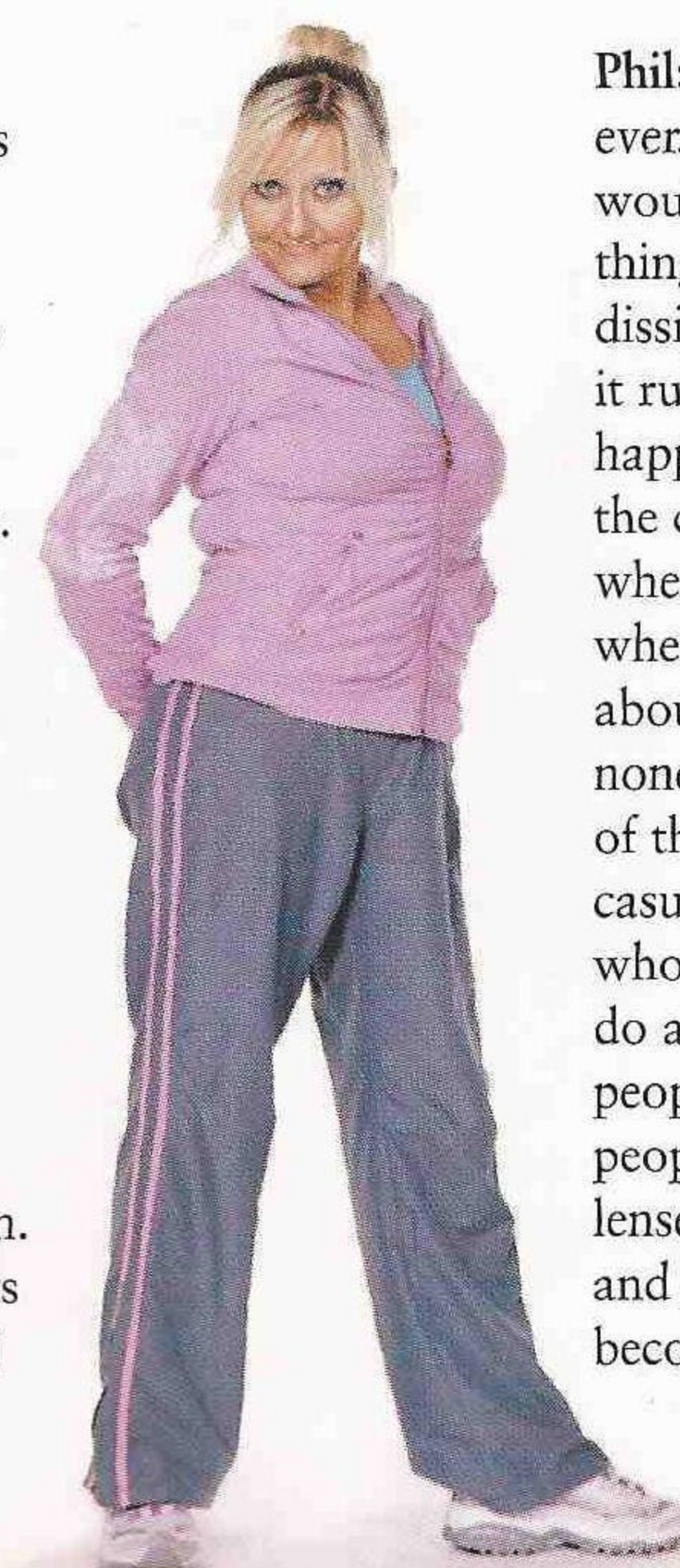
The anti-war angle certainly captured the imagination of the press and reviewers. Can you ever predict what the press will say or pick up on?

Phil: No, and you'd be mad to try.

Julie: You really can't. No idea. Also, you don't actually know what's really going to capture a child's imagination. You can't predict an audience's reaction.

Phil: One of the most thrilling early bits press-wise was when the papers picked

*"Bringing back the Cybermen was the easiest decision in the world – but the redesign took a long time."*



Phil: We always try, but it's harder than ever. The thrill that I think people would get out of not knowing certain things... well, it upsets me when that's dissipated. Having said that, we can't let it ruin our lives. I just wish it didn't happen. I constantly issue missives to the crew about confidentiality, about where they leave scripts, what they say when they're sitting in pubs and talking about what they're working on... cos none of it's malicious, nobody goes out of their way to leak secrets, but it's a casualty of people working on this show who are really excited about what they do and want to share that with other people. But we're news. It means that people crawl all over us with long lenses, and titbits that people overhear and post on the internet suddenly become huge headlines. At the same

Lederhosen aside – and thank God for that – can you give us a hint or two about how the relationship between the Doctor and Rose will develop in Series Two?

Julie: In Series Two, they're getting married.

Phil: [Laughs] Miss Julie, you've given it away.

Julie: I have. Whoops. Did you not get an invitation to the wedding?

No.

Julie: It's in the past. Their relationship? Well, they're just the best friends in the world. It's a very human relationship. They complete each other.

Phil: The best of friends.

Julie: They save each other. They love each other. They absolutely love each other. And they'd die for each other. ►

## Interview Julie Gardner & Phil Collinson



up on what the monsters in Series One were going to be like. Over the course of a week, all the tabloids ran double-page spreads of photos of the monsters. That was completely thrilling, because we started to understand just how vibrant and different a show this is, and where that fascination with *Doctor Who* comes from. If that happens on Series Two, it would be brilliant. We've got some fantastic monsters coming up. Loads of them.

Do you think you'll be able to keep anything secret this year? Will there be any big surprises left for transmission?

time, we couldn't have wished for more press coverage, and interest generated by the press, and the coverage has been really supportive, actually, right across the board.

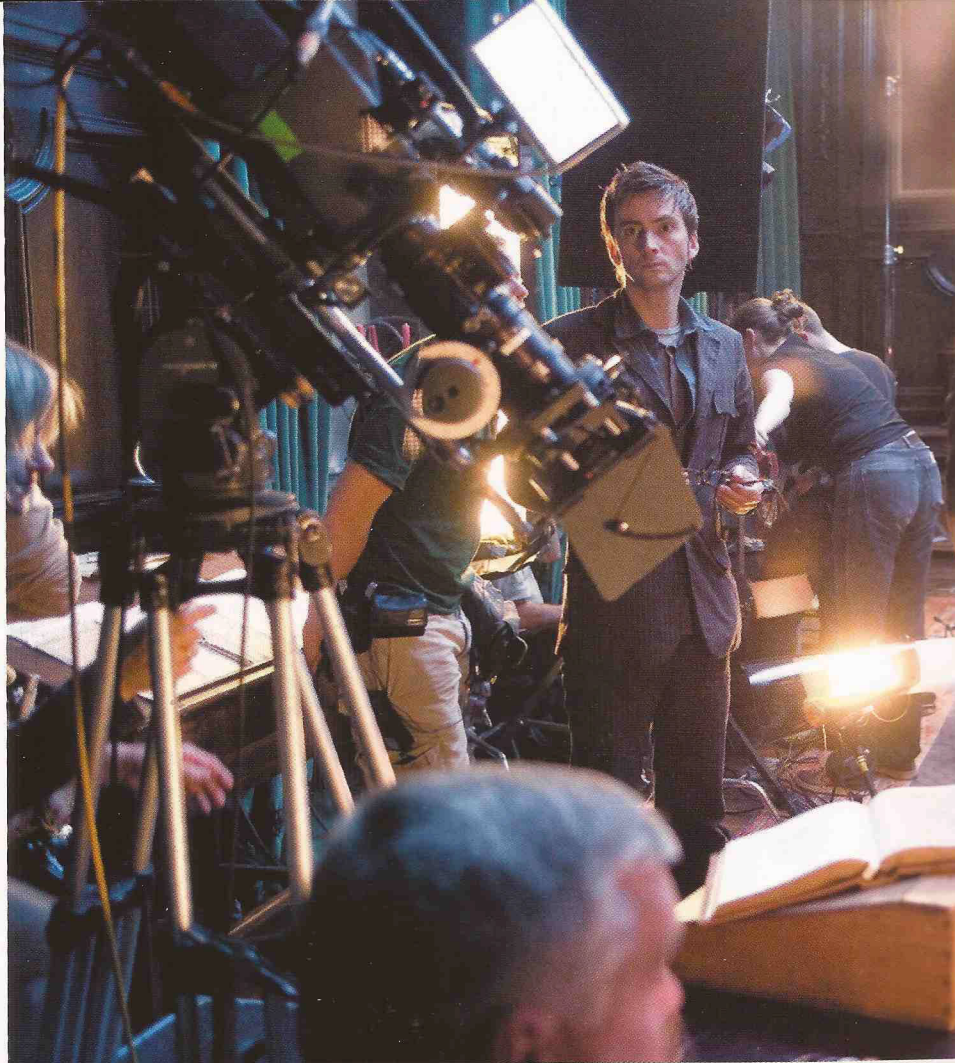
Well, quite. Last October, the momentous news that *Doctor Who* had been sold to Germany made the front cover of the *Daily Star*.

Julie: [Scries with laughter] That was just hilarious.

Phil: Completely barking, wasn't it? 'GERMANS KIDNAP DOCTOR WHO!'

Julie: With Billie in lederhosen!!





A lot of scenes in Series Two – as in Series One – are about absence and loss, but we always do those stories responsibly.

**Phil:** If we decided that we wanted to kill off someone, we'd kill them off, but we'd be really careful about the type of story and how. When making something that's watched by children, there are lots of things that you do in terms of the way that you treat those characters. You have a responsibility to protect their integrity.

**Julie:** They're never going to become mass murderers, those characters. Jackie is never going to tool up and go on a violent binge! They're going to remain truthful.

Talking of violent binges and the like, I've heard a cheeky rumour that the Cybermen might be putting in an appearance in Series Two...?

**Julie:** They might well be. [Laughs] Bringing back the Cybermen was like the easiest decision in the world...

**Phil:** Yeah, absolutely. Russell said, 'We should bring them back,' and we all went, 'YIPPEE!' It seemed the most obvious thing. Speaking as a fan of the

◀ You've seen a bit of that already in the climax to Series One, with the Doctor committing the ultimate act of love, in a kiss, and saving her life. It's a relationship that I think every human would want with someone.

**Phil:** I think it would be wrong to say, 'Now that it's Series Two and a different Doctor, their relationship changes.' It doesn't. It's the same relationship that they had in Series One. They enjoy what they do together, and I think that's at the heart of the success of this show, actually. The audience knows that they can sit down and watch two people have a right laugh together.

**Julie:** They're absolutely loving it. They have such a zest for life.

It's common knowledge that Mickey joins the TARDIS crew in Series Two. What else can you tell us about his and Jackie's journeys this series?

**Phil:** Yes, well, Mickey joins the TARDIS crew in Episode 3, and he travels with them for a few episodes. That's a brilliant dynamic: two people who are used to being together, then suddenly there's a third person. It's very interesting, particularly when it's a person who has so much history with one of those characters. All of that's mined for all the drama that we can get from it. And Jackie, I think, is an extraordinary character. She's in – how many? – six episodes of Series Two. I love the fact that, whenever we gather people in a room to screen episodes, there is an absolute physical reaction to

## *"All the past Doctors had their moments of steeliness, and David Tennant carries on that tradition."*

Jackie. You feel people shift in their seats. She's a beautiful character, and I think Camille [Coduri] is extraordinary in her performance.

**Julie:** In Series Two, there are such amazing performances from both Camille and Noel [Clarke, who plays Mickey]. I mean, their characters do much more this series...

**Phil:** Yes, they do. They're pushed much further, and there are some really exciting developments for both of them.

When you have likeable characters like Mickey, Jackie, and Rose, must you hold back from being too nasty to them? Or could your seven o'clock audience cope with, for example, the death of a much-loved regular?

**Julie:** If it's handled correctly, you can tell *any* story. It's not a case of kids are watching so we have to protect them in the stories that we tell, in terms of everyone has to be nice and it always has to have a happy ending. We do not limit ourselves in that way.

▲ It takes a lot of people, a lot of lights, the UK's best actors and about 10 months to make a series of *Doctor Who*. They must be knackered!

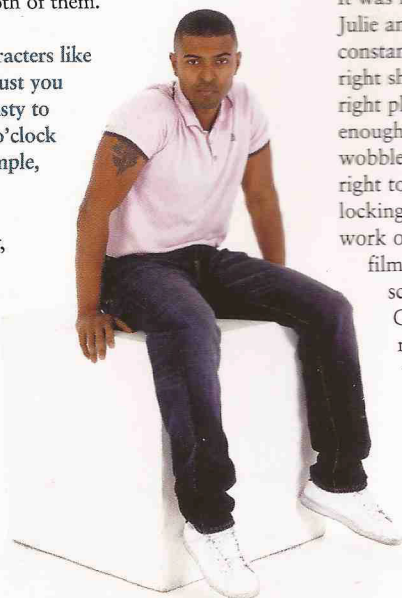
▼ Mickey (Noel Clarke) has a bigger role this year...

old series, they definitely were the only monsters that could rival the Daleks, so it made sense. Series One: Daleks. Series Two: Cybermen.

**Julie:** The Cybermen are *strong*. They're a great presence. Neill Gorton [special make-up and prosthetics] and his team have done amazing work in bringing them back to life.

**Phil:** The redesign was, in many ways, so much more difficult than the Daleks. It was really painful, because Russell, Julie and I were just exacting, constantly saying, 'Are the handles the right shape? Is the chest unit in the right place? Do they feel iconic enough? Make sure that bit doesn't wobble! It must feel solid!' We went right to the wire in terms of Neill locking off the design and starting work on the build. When we started

filming that block, we had to schedule around the fact that the Cyberman costumes weren't ready for two weeks, because we'd kept pushing and pushing on that design. I think we could have gone on forever, tweaking and refining, but I'm thrilled that we didn't, because I do think they're beautiful.





They're not allergic to gold, are they?

**Phil:** We haven't included that little plot point, no. Our Cybermen are not allergic to gold, I'm afraid. Of course, our Cybermen aren't invulnerable full stop. It'd be a bit boring if we had an invulnerable monster, wouldn't it?

We also hear that a certain metal dog and his mistress are making a comeback in Series Two.

**Julie:** Aw, I love that dog! I'm a sucker for a robot dog. I mean, how could you not be? The days that we were shooting with Elisabeth Sladen [Sarah Jane Smith] and K9 were amazing. The crew was quite pathetic: they were all blubbing behind the cameras. I mean, literally. There is something quite magical about that dog. I don't know what it is. It's like this primitive reaction that you have to it.

It's kind of maternal, isn't it?

**Julie:** It is, yes! It just looks so damn sweet, and the whole crew loved it.

Did you want to mother K9, Phil?

**Julie:** Don't ask him! The man's obsessed!

**Phil:** It was brilliant for me, cos, when we did the read-through, I got to read in the part of K9! I loved that. I just got off on that for weeks. Actually, one night on set, I got to read in for K9...

**Julie:** Kill me now.

**Phil:** How amazing is that? I was there, on set, doing the voice, acting with Sarah Jane and David Tennant...

**Julie:** I had to talk Phil into doing that, cos I knew that he'd love it. When Russell and I got the rushes [workprints of the day's shooting], it was absolutely hilarious. His performance as K9, take after take, was getting bigger and bigger. I thought the last set of rushes, you'd be on screen, Phil...

**Phil:** [Chuckling] On all fours, yes! Sarah Jane Smith is the companion that I remember as a little boy, her and Tom Baker, and it's all part of that era of *Doctor Who* that's really special to me. It was thrilling for me personally that we managed to persuade Elisabeth to

# BAD WOLF

and other stories...

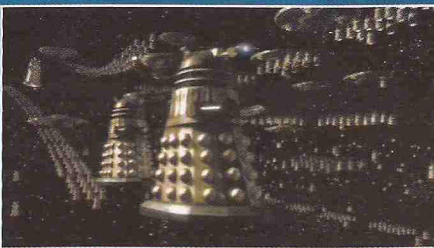
**DWM:** What was your favourite episode?

**Julie:** *The Parting of the Ways*.

**Phil:** Yeah, for me too.

**Julie:** The scale of it! The emotional scale of it! The love that there is between the Doctor and Rose, an ordinary girl who's demonstrated repeatedly how extraordinary she is – not extraordinary as in supernatural, but in being moral and courageous.

**Phil:** And thousands of Daleks flying through space!



I just died when I saw that shot for the first time. That episode is beautiful in every way. I genuinely think it's perfect.

**Julie:** It's got my second favourite moment of the series. My favourite is the last scene of *The End of the World*, which is the chips scene, because I just think that's at the centre of everything that we're trying to do. But my second favourite moment is Christopher Eccleston in that hologram, that moment when he turns to Rose and says, 'Have a fantastic life.' If you remember, Phil, in the final edit, I leapt to my feet screaming when I saw that, cos I was so thrilled.

And the most underrated episode?

**Phil:** I'd say *Boom Town*.

**Julie:** So would I, actually.

**Phil:** People tend to miss out that one, but I thought it was brilliant and inspired. Russell sent the Doctor out to dinner with one of the monsters, who's saying to him, 'You're going to send me to my death? What does that say about you?' This sounds a bit wanky, I suppose, but intellectually there's a



whole level to that episode that people miss, because they think it's a bit of nonsense about the Slitheen running around or whatever, because some of it is quite slapstick.

**Julie:** I think those scenes that Phil is talking about are exquisitely written, but also I love that sequence where Mickey, Rose, the Doctor, and Captain Jack are going in four different directions to capture a Slitheen. It works. It was charming.

Who or what is 'Bad Wolf'? There still seems to be some confusion.

**Julie:** I did a DVD commentary with John Barrowman [who plays Captain Jack] and Billie Piper, and John's description of 'Bad Wolf' was hilarious.

**Phil:** He just makes it up, doesn't he?

**Julie:** He gave this whole answer about some kind of parallel world where this exists and that exists, and Billie and I were just staring at him like he had six heads. We were going, 'Where did you get that from?' It's a brilliant answer that's probably very correct in its own way.

**Phil:** Well, I think Rose is the 'Bad Wolf'. Isn't she?

**Julie:** I'm saying nothing. You do your answer, and then I'll do mine.

**Phil:** I'm gonna look like I don't know what I'm talking about. [Sighs] Rose looks into the TARDIS and she's turned into 'Bad Wolf'. She takes the words 'Bad Wolf', written on the wall of the Bad Wolf Corporation, and she scatters them through time to give herself the strength to go back and save the Doctor. It's kind of a paradox.

**Julie:** I kind of agree. As I see it, when Rose looks into the TARDIS console, it has the effect of making her into a goddess, and ultimately, in having the courage to go back and save him, Rose becomes 'Bad Wolf'. Maybe you and I, Phil, we're getting off on this a bit, but I love that moment so much.



◀ The Doctor bumps into a couple of old friends in Episode 3, *School Reunion*.



come back after 30 years. It was a really brave thing for her to do. I think there are lots of lesser people who would say, 'I've got to leave it behind for my own sanity,' but actually she embraces that character, and protects that character so fiercely, and has such affinity and love for that character. She's an incredibly humble lady. There's no ego to her. She's a delight. Russell and I met her for dinner, and she thought that we were going to ask her to do a two-line cameo. 'No,' we said, 'actually, we want

this episode to be all about you.' It's a beautiful episode, and a really great piece of drama, because it's about what happens when the Doctor leaves you behind, with Rose looking on and thinking, 'This could be me.'

And how far are you into pre-production on Series Three?

**Phil:** Well, big time. For the last two years, the production has been based in offices in BBC Wales, and in a warehouse in Newport, but we're ▶



◀ spilling out of our Newport warehouse, so we're gearing up for a huge move.

**Julie:** BBC Wales has helped us fund a bigger warehouse, near here in Cardiff. The new place will house sets from both *Doctor Who* and *Torchwood*, and it will include our production offices for both shows, the art department for both shows...

**Phil:** Everything under one roof.

[For more on this move, see Production Notes on page 66 – Ed]

**Julie:** Apart from that, Series Three is looking great. Russell has planned the broad storylines, so we're starting to commission writers. It's so big and wonderful. It's going to be another extraordinary series.

**Phil:** We should finish filming Series Two on 1 April, and then I take two weeks' holiday, and then we'll be straight into setting up Series Three.

**Julie:** David and Billie had what they were calling their first 'power breakfast' meeting this week. Billie was very excited about that.

What was the meeting about?

**Julie:** I can't tell you that. It's top secret.

What did they eat for breakfast, then?

**Julie:** Billie was drinking a lot of lattes and wasn't feeling terribly hungry, because weirdly she'd had what David was having for breakfast – sausages, tomatoes and baked beans – at 11 o'clock the previous night, when she'd got in from the shoot.



▲ Rose and the Tenth Doctor – watch out Saturday nights, they're on their way...

▼ They all live together in that police box, you know...

Thanks for that. So how has working on *Doctor Who* changed you as individuals?

**Julie:** Ooh, you go first, Phil.

**Phil:** I think it's made me tougher as a producer, and probably a bit as a person, because it's been such an extraordinary experience on every level. I feel a huge sense of achievement.

There have been times when it's felt like I've been under assault, not because we work with nasty or difficult people, but just because you're dealing with so many problems firing at you from so many different sides. As a producer, I used to have a tendency to beat people down with my charm, kind of, but I'm much more straightforward now. I've had to learn to toughen up. I've had to learn to cut to the chase and deal with problems in a faster way.

**Julie:** Every single day is so varied. Every single episode presents new challenges. I think I've learnt how much can be fitted into a day. It's astonishing. Something that would have taken me an hour a couple of years ago, now literally takes me about three to four minutes! You're working at such speed. You really have to make judgements on what is important and what isn't. Something that I might have thought was achingly important last year, I now realise, in the grand scheme of things, is not. Also, I think I've learnt how much I love *Doctor Who*. Honestly, I absolutely love this show.

How long are you planning to stick with it, then?

**Julie:** I think I'll be on a Zimmer frame, don't you? I can't leave it. It's in my blood now, and it's like some kind of illness, frankly.

**Phil:** [Exploding with laughter] You can't say that!

**Julie:** I have the *Doctor Who* illness!

**Phil:** I said to Russell last night, 'I'm not going to get to 10 years,' which I believe is the record for the previous producer. Russell said, 'No, no, they'll be dragging you out!' I don't know. I'm having the time of my life. I absolutely love this job. I love working with Russell and Julie. Who knows how long we'll stay? It's the best show in the world.





# BURTONS

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS

The Warehouse, Hawk Hill, Battlesbridge, Essex SS11 7RJ

Tel: 01268 764085 Fax: 01268 764193

Website: [www.whoone.co.uk](http://www.whoone.co.uk) e-mail: [sales@whoone.co.uk](mailto:sales@whoone.co.uk)

NOW OPEN: TUESDAY - SATURDAY 9.30 - 4.00

Cheques/Postal Orders payable to: Who One Ltd

DATES & PRICES LIABLE TO CHANGE AT ANY TIME BY THE PRODUCERS

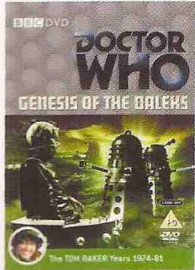
In May



**I am a Dalek**  
A Quick Reads  
Book from  
BBC Books

£2.99 +  
75p p&p

## CLASSIC SERIES DVD



**Genesis of the Daleks:**  
Witness the birth of the  
unstoppable killing  
machines by the evil  
Davros on this double  
DVD.  
Just £17.99 + 85p p&p

**Coming in May: Inferno**

A seven part parallel dimension epic with  
Jon Pertwee.

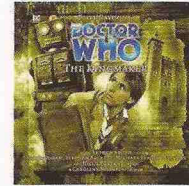
£18.99 + 85p p&p

## NEW BBC BOOKS

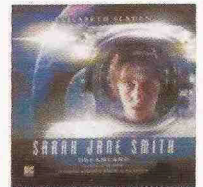


Three exciting adventures for the  
Tenth Doctor and Rose  
**The Resurrection Casket**  
**The Feast of the Drowned**  
**The Stone Rose**  
£6.99 + £1 p&p each

## BIG FINISH AUDIO



**The Kingmaker**  
£14.99 + 75p p&p



**Sarah Jane Smith:  
Dreamland**  
£10.99 + 75p p&p

Remember what happened to the good Doctor  
and Rose in 2005 with these great books



Catch up with UNIT  
All four volumes for  
£37.99 + £1.50 p&p



Catch up with the  
adventures of the intrepid  
archaeologist Prof. Bernice  
Summerfield in these Big  
Finish Harbacks



A Life of Surprises  
Life During Wartime  
A Life Worth Living  
A Life in Pieces  
The Big Hunt  
The Tree of Life  
plus  
Parallel Lives  
Something Changed

£14.99 + £1.50 p&p each



**Shooting  
Scripts**  
£18.99 +  
£3.50 p&p

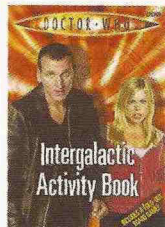
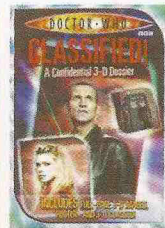
**Back to  
the Vortex**  
£12.99 +  
£1.75 p&p



**Quiz  
Book**  
£3.99 +  
£1 p&p



**TARDIS Manual** £3.99 + £1  
**Classified** £4.99 + £1



**Activity Book** £3.99 + £1  
**Sticker Guide** £3.99 + £1



A selection of Keyrings  
with iconic images  
£3.99 + 35p p&p



**5" Remote Control Daleks**  
Exterminate those action  
figures with these Daleks.  
Featuring Full Movement  
& Speech!  
£17.99 + £1.50 p&p



Exterminate the Daleks before they do  
the same to you in these two great games  
**Electronic Board Game** £24.95 + £4 p&p  
**Dalek Hunter LCD Game** £9.49 + £1.50 p&p



**Master video tin set**  
**Colony in Space &  
The Time Monster**  
£16.99 incl p&p



**New Series  
5" Action Figures**  
£6.99 + £1 p&p each

**Doctor, Rose & K9,  
Sycorax and Slitheen!**

**Coming Soon: Cassandra,  
Cybermen and Moxx of Balhoon**



42 YEARS OF DOCTOR WHO  
17 YEARS OF QUALITY SERVICE AT BURTONS





## TV PREVIEW

### EPISODE 1: NEW EARTH

**"ANTICIPATION HAS A HABIT TO SET YOU up / For disappointment in evening entertainment but / Tonight there'll be some love / Tonight there'll be a ruckus, yeah, regardless of what's gone before,"** sing the Arctic Monkeys, the hottest new act of the moment, at the top of their recent album. It became the UK's fastest-selling debut ever, and has made the Sheffield-born quartet the biggest success story of the year so far.

I say 'so far' because the Arctic Monkeys are yet to reckon with the full force of a brand new series of *Doctor Who* – the second with Russell T Davies, head writer and executive producer, at the helm. This time last year, when *DWM* previewed the debut episode of Series One, we shamelessly printed British rock icon Morrissey's comments about the series' comeback, noting how *everyone* was talking about it. The fact that, a year down the line, everyone is still talking about *Doctor Who* suggests that Russell and his team got something very, very right.

"Remember those dark days when we could only hope for Series Two?" laughs Russell. "And now look! How f\*\*\*ing, bollocking fantastic! And you can print that."

Well, with a few asterisks we can. But is this series as good as last year's? That's the question on everyone's lips, and the answer is definitely 'no'. It's *better* than last year! In

the opening episode alone (entitled *New Earth*, and written by Russell), as in Series Two as a whole, the show goes further than it's ever gone before. Braver, bolder, and even better looking. But, importantly, regardless of what's gone before, new and old viewers alike will find themselves hurtling along on the same adventure: there's a completely new story driving this episode. It involves a mysterious hospital ("which I really should have named," says Russell) on the planet of the episode title – the next Earth, Earth Mark Two – in the Year Five Billion, or thereabouts...

"The creepy futuristic hospital was always very high on my wish-list," explains Russell. "It's automatically a good setting. Any hospital is creepy, let alone one in the Year Five Billion. I spent all those years working

for *Children's Ward* at Granada, and still haven't got it out of my system! This is a fickle business – an audience can swing away to another programme at the drop of a hat, particularly if it's a celebrity hat – so we've kept the show in full throttle. We don't relax. We keep throwing story and adventure and scares and laughs and thrills at the audience, with as much energy as last year. I just hope that people watch, that they enjoy it, and that some people absolutely love it."

Russell might get his wish. If the scenes in the dungeon don't cause you to expire from an excitement overdose, then the ruckus on Ward 26, or the bit where the booths burst open, or James Hawes' clever direction ("he's given the episode its own unique style," says Russell, "and that really pays off on screen"), or Zoë Wanamaker's impactful performance, or the note-perfect turns from David Tennant and Billie Piper well might.

Oh, and the Doctor and Rose snog. Again. And Rose gets sopping wet in an elevator. No, really, she does. And, if you like that sort of thing, you'll be pleased to know that so does the Doctor! Add to the mix the craziest patients this side of *One Flew Over The Cuckoo's Nest*, including the Face of Boe (is it just us, or does he bear a striking resemblance to *Celebrity Big Brother* contestant Pete Burns?), and the Duke of Manhattan, who is, quite literally, stoned.

▲ Look out behind you, Rose!

► The Doctor (David Tennant) and Chip (Sean Gallagher).







And as for the coolly feline nurses...

"I wanted Series Two to open with spectacle and colour," states Russell. "It was fascinating, last year, to see how people latched on to the photos of the Mox of Balhoon and the Face of Boe from *The End of the World*, and even those extras in the background with wicker placemats over their faces! So I thought the Cats, and the Face, and a stone-faced Duke would give us the same sort of size and impact."

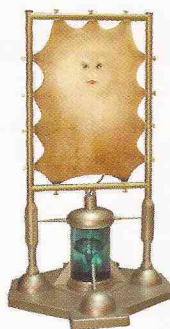
Lady Cassandra, easily the bitchiest *Who* villainess ever, also returns, and remains firmly centre stage. "I was dying to write more dialogue for Cassandra," he admits. "What a marvellous woman! I wrote her biography for the *Monsters and Villains* book, and realised that I had a lot more to say about her. Also, we have to bear in mind that it's still a new Doctor. The fans might have studied the last 15 minutes of *The Christmas*

make-up and prosthetics], who sculpted that brilliant face. I do remember thinking, 'All that for a creature with no dialogue?' And then, again, when I wrote the biography for *Monsters and Villains*, I found myself inventing some nice stuff, and decided that there was a lot more I could do. Neill went and built a brand new Face for this year, so he's even more gorgeous than ever. One day, I'll do a story about the Legs of Boe!"

**ACTUALLY, RUSSELL MIGHT NOT BE** joking. "I haven't finished with the Year Five Billion yet," he reveals. "For a programme that's defiantly different every week, there's a sort of comfort zone in emphasising and repeating the genres."

However, casual viewers may not realise that this episode is new *Doctor Who*'s first proper visit to an alien planet – albeit one loosely modeled on Earth, but, rest assured,

▲ *The Doctor is summoned to the 50,000,001st century by an old friend...*



**"I wanted Series Two to open with spectacle and colour – and I was dying to write more dialogue for Cassandra!"**

*Invasion* a good few times, but, to most viewers, David and the Tenth Doctor came and went in a flurry of Sycorax and tinsel. Cassandra's inclusion shores up the lead character – an old enemy of the Ninth Doctor still treating the Tenth in the same way. It reinforces that he's the same man. At the same time, we don't want to exclude people who missed *The End of the World*, so I've avoided any complicated back-stories and references. Cassandra is easy to understand, just by looking at her. It's explained how she survived, but it's only a couple of lines."

The other alien returnee, the Face, has some of the warmest, most touching, and truly intriguing moments of the episode. Apparently, he – and it is a 'he' ("as the Loins of Boe would prove," points out Russell) – was one those creations that grew and grew. "Nice bit of synergy. He was just a quick thought, typed on the page. But then the Art Department got hold of him, and had a fine old time – as did Neill Gorton [special

it still boasts a resplendent alien landscape that must have kept visual effects house The Mill busy for months.

"I think it's quite fannish to scrutinise the fact that we haven't actually been on alien soil yet," asserts Russell. "If you asked most of last year's viewers if Rose has been to an alien planet, I suspect that they'd assume that the answer is 'yes', because the series has that sort of *feel*. But, quite simply, I had the confidence to know what The Mill could achieve, and they've risen to the challenge brilliantly. It gave us the chance to show off the Welsh coastline. People very rarely film down the Gower, cos it's over an hour's travelling time, and time is money – that's an hour's filming lost – so the location is something of a hidden treasure. Travelling to the future also allowed us to use more of Neill's prosthetic-face monsters – by which I mean aliens with recognisably human eyes and mouths – because the results are stunning. I think the Cat Women are his most perfect creation yet."



▲ *With nurses like this, it's no wonder the hospital isn't really up to scratch!*

## DOCTOR WHO

### BROADCAST

Saturday 15 April 2006, BBC One

### WRITER

Russell T Davies

### DIRECTOR

James Hawes

### STARRING

David Tennant, Billie Piper, Zoë Wanamaker, Anna Hope, Dona Croll, Sean Gallagher, Lucy Robinson, Michael Fitzgerald, Adjoa Andoh

### IN A NUTSHELL

A message on psychic paper. A thought projected across time and space. Someone wants to see the Doctor. But who? Not Lady Cassandra. She's more interested in his companion, Rose Tyler. In the Year Five Billion-and-Twenty-Three, on a distant planet modelled on our own, a futuristic hospital is hiding more than one terrible secret...

### QUOTE, UNQUOTE

CASSANDRA: *The same Doctor, with a new face. That hypocrite! Though I must get the name of his surgeon...*

That's the great thing about futuristic stories: every design department – sets, costume, make-up, prosthetics, and CGI – is working at full-tilt. "The departments are so good," nods Russell, "that the resulting picture just sings. That's a really celebratory way to start a series. But for all that – never mind the cities, and the Cat Women, and the lightshows – the most important thing is that you *care* about what you're seeing. The future home of the Human Race has a certain romance about it, which I hope draws you in."

A certain romance, indeed. The Arctic Monkeys are dead right: anticipation can set you up for a fall, but not tonight. Not at seven o'clock on BBC One. Every Saturday

for the next 13 weeks there's some evening entertainment that's lively, scary, funny, wild, cheeky, moving, and exceptionally thrilling, that surely won't disappoint, and might, just might, prove to be the next big success story of 2006.

Believe the hype. We're in for one hell of a ride. And it starts here. **BENJAMIN COOK**





# Tom MacRae



three weeks I've been having two meetings a week at Channel 4 for different things...

And how many of those do you think will definitely go through?  
One. Two, maybe. But hopefully at least one! I've spent the last five years with shows in development and none of them have been made, although some of them have got close. You get paid for stuff that's in development so I have been able to live off shows that have died, but I do have this year-long hole in my CV which has come about because I was desperately trying to get my own series made. Now that I've done *Doctor Who*, suddenly doors are flying open. *Marple* as well – that's a two-hour show, so it's like writing a feature, just like my *Doctor Who* is, being two episodes. But particularly *Marple* because you're left alone to do it, where *Doctor Who* is more of a team effort. Between *Doctor Who* and *Marple*, everyone I've ever met in my life will watch one of those shows. My nan doesn't really like *Doctor Who* but she loves Agatha Christie. And a lot of my friends won't watch *Marple* but they will watch *Doctor Who*, so I've sort of spanned the generations with these two, from kids to 90-year-olds. So that's quite a nice thing to have, that mass appeal.

At the start of our conversation, you mentioned having been a viewer of the show, and having grown up with Sylvester McCoy as the Doctor, and loving things like *Paradise Towers* and *The Happiness Patrol*. To what extent would you actually have described yourself as a *Doctor Who* 'fan', either now or in your youth?

I think, to be a fan, you have to be grown up. I don't think kids are 'fans' – when I was a kid I just adored it, I used to write *Doctor Who* stories, and play *Doctor Who* all the time. At our primary school we had painted hopscotch areas and things on the playground, and one of these was like a giant dartboard with a bullseye, and I used to pretend that was the TARDIS. My brother, who's much older than me, was a big *Doctor Who* fan as well, and his Doctor was Tom Baker. When I was very little, my brother was an arty type and I'd ask him to draw me a picture of the Doctor and he drew me a picture of this guy with a scarf and curly hair, and I was like, "Who the hell's he? That's not right..." And I remember building the central console out of toilet rolls, and sellotaping it to the carpet in my bedroom, and it would keep falling over. And making circles to put on the walls. Even up until secondary school, I used to pretend I was being chased by Daleks, so I really loved it. But ►



David Darlington finds out how writer Tom MacRae has been coping with the small task of bringing those silver giants the Cybermen back to life...

Having a conversation with Tom MacRae is rather like being attacked by an affable tornado.

Almost before taking off his coat, certainly before sitting down, and long before I've even thought about switching on the audio recorder, he's launched into a story about the 1987 story *Paradise Towers*. "I'm very good at networking," he later confidently asserts. Given the speed, depth and range of our ensuing chat, I have no trouble believing this; his phone apologetically rings to arrange essential meetings every few minutes. And of course, as with so many people writing the new series of *Doctor Who*, he was a fan of the show as a kid. Unlike most of the others, though, being only 26, he first watched the series much later, during Sylvester McCoy's reign as the Doctor. "We had a shower attachment that coiled, and I used to pretend it was coming to life and strangling me. That was from one of the *Doctor Whos*, *Paradise Towers*... I'm sure the people making it wouldn't have intended that kids would pretend they were being attacked by a shower coming to life, but..."

So how did you, Tom, at the age of 26, get into a position where you're working on *Doctor Who*? What got you into writing in the first place, for instance?

Tom MacRae: I've been writing now for about five years. I did a sensible academic degree, Anthropology, at the University of London. I'm a qualified anthropologist! And towards the end of

that I knew I wanted to get into writing or directing.

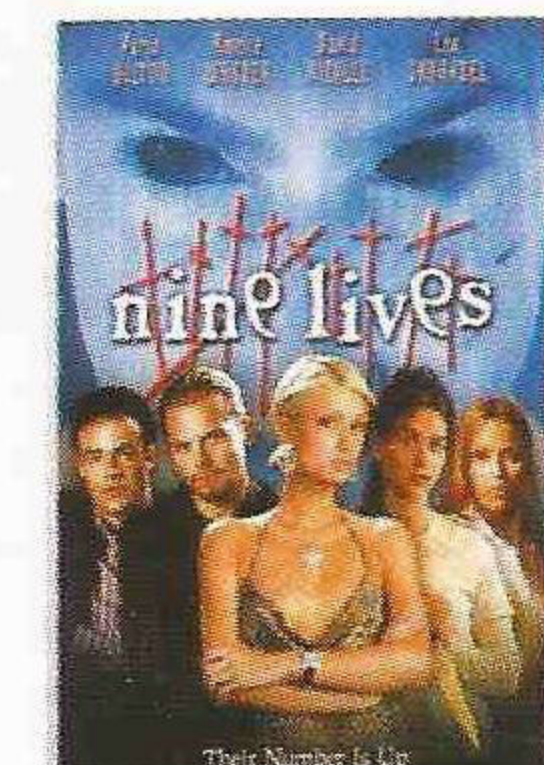
Had writing or movie-making been a hobby, prior to that?  
No, I just had a lot of ideas. I've no formal training whatsoever, and I've learned a lot on the job. I don't come from a theatre family at all, my parents are teachers, so I'm proud of my contact-making skills. And I wanted to write a script about something, but I didn't really know *what*. Then I had a couple of summers where I taught 'English as a foreign language', and it was the most fun I've ever had – completely debauched, an absolutely crazy six weeks, where we all did everything together. I thought that would make a good TV show. And then when I saw *Queer as Folk*, it had an energy that I'd never seen before in a TV show, and I thought "My show should be like that." And I thought if I met Russell T Davies, he could show me how to do it. So when he did a book signing in London, I turned up with some quite clever questions, and I said to him that I'd like to be a writer and could I show him some stuff I'd done? It went better than I expected; Russell was quite impressed with it all, and so we became friends and he sort of mentored me. Until he started on *Doctor Who* and became too busy to do anything else, he would go through all my scripts and give me notes. With Russell's notes and pushing and advice, I wrote a pilot

episode of this show about being a TEFL teacher. Then I got a job as a runner on a Paul Abbott show, *Best of Both Worlds*, and met Paul and got on well with the producer. I said I had this script and she asked to read it, and she eventually bought it off me. It never got made, but it brought me to the attention of an agent.

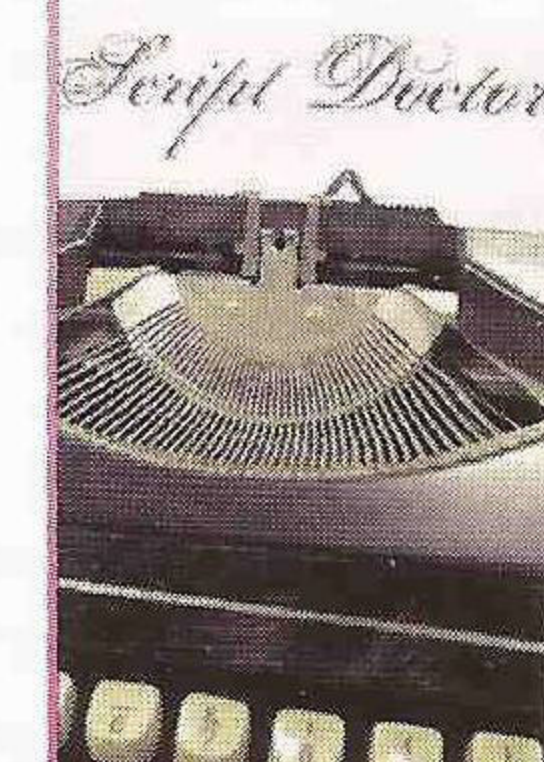
About six months after I'd finished being a runner, I was the lead writer on *Mile High* on Sky One. And then I did two stand-alones for Channel 4, and was BAFTA-nominated for one of those, *School's Out*. And then I did *As If* and a kids' show called *You Get Me* on BBC Two. Then I had a lot of stuff in development that never went anywhere, that seemed to take up a lot of time. And then I did *No Angels* and then *Mayo*, a cop drama for BBC One. I script-doctored *Nine Lives*, a British horror movie that had Paris Hilton in. And then *Doctor Who*, and... I'm probably getting these out of order! I've

done a lot of stuff. And I'm on *Marple* now, and I've just sold my first novel. And I've got my first kids' book coming out in March, which is dedicated to four people, one of whom is Russell – so there's a *Doctor Who* connection, so everyone should go and buy it!

I've just moved house, and I had to take two weeks off to get it ready. I'm getting back into work now, and it's made me realise how much I was working. Having been really busy and taken two weeks off, to go back to how busy I was from having done nothing for two weeks, made me realise how crazy I was. I did get very ill in the middle of writing *Doctor Who* because I was pushing myself. I'd be up all night writing *Doctor Who* and then having meetings about other shows all day, and getting about four hours' sleep a night. I don't think I can do that any more. But yeah, I will be busy again. I have, what, *eight* shows in development...? All with Channel 4. It's mad. For the last



► Tom's script-doctored the movie *Nine Lives*, starring Paris Hilton.







◀ having now worked on the show – and met Steven Moffat! – I realise that I'm not 'a fan', because I only know about my bit of it, and what it meant to me. I didn't know about the Doctors before mine, I'd never heard K9's voice – at the readthrough for *School Reunion* Phil Collinson did his famous K9 impersonation, but I've yet to hear what the real one actually sounds like... I didn't realise that there was a pre-Davros Dalek era – that, to me, was strange. I don't watch the DVDs, but I really love what it meant to me, it was very influential.

Given that *Doctor Who* has now been in active development and production for over two years, at what stage did Russell get you involved?

I got a call just after the first episode went out. I had a big meeting at the BBC for one of my many abortive shows, and as I was going into the meeting the head of drama said "I had Julie Gardner on the phone today checking your availability, for *Doctor Who*." And I thought I had gone on to some sort of 'long list'. I didn't realise that if someone 'checks your availability', that means they're sort of offering it to you! I rang up Russell, and left this message where I sort of couldn't

breathe... "Hi... I don't know what to say... are you gonna... I don't really... what's happening?!" I remember speaking to my mum as well, and breaking my cardinal rule, because I never tell my parents anything unless it's absolutely confirmed, but I told her "I think I might be writing *Doctor Who*." About 10 o'clock that night, the phone rang and it was Russell – I hadn't spoken to him for ages because he'd been so busy, and I was congratulating him because *Rose* had just gone out and it was so marvellous, and he said "No, let's talk about *you*. You're writing two episodes of *Doctor Who* and you're bringing back the Cybermen." So I rang up my mum and said, "Oh, I'm *not* writing an episode of *Doctor Who*... I'm writing *two*!" But it was all secret and I didn't tell anyone else for ages, and then I got to announce it to all my friends, which was really cool. Though I also told them, "I'm bringing back the Cybermen!", and about 90% of them said "Who?" "You know, the silver things?" So they weren't quite as famous as I'd thought...

But you understood their significance? Oh God, yeah! Completely! When you look back, they had become very generic silver monsters. But when you're



▲ Alastair McGowan in BBC One's new cop series *Mayo*, which MacRae has written an episode of.

◀ A shiny new look for the Cybermen!

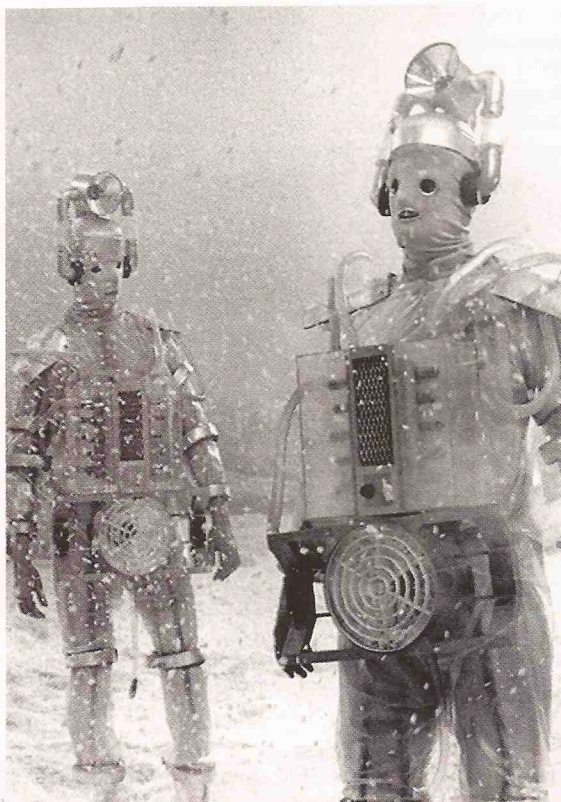
▼ The original Cybermen from 1966's *The Tenth Planet*.

*Script Doctor*



a kid, simple things like the fact that they were silver and shiny is enough to hook you. A lot of things that you remember vividly as a child tend to be simple images. Do you remember the cartoon *Mysterious Cities of Gold*? There was an eagle made of gold that they flew around in. I remember nothing of the plots, but I remember that and I remember loving it. There are images that are powerful, and unless you're a kid, you don't get how a simple image can stick in your head forever. So the fact that the Cybermen were silver was enough. *Now* we want to say, What makes them tick? What makes them special? So the kids can get the same impact that I did, which is that they look cool, and the adults who don't pick up on things like that will find a story to keep them viewing.

In terms of thinking about what makes them tick and what makes them special, did that involve a great deal of research?





Clay, your editor, sent me all the old DVDs, and I read a lot of stuff and it was interesting to do that – but what we did was get back to the root of it. There was a line I had in an early draft which eventually disappeared, and although it's not on the page I kept in my head all the time... there was one point where the Doctor said "These things are worse than Daleks, because the Daleks are aliens – these things started out as human beings." And that is why they are scary, because inside those silver body suits is a person, and they won't *kill* you – they will make you *into* them, into the living dead. They're a sort of cross between vampires and zombies. And the way that Kit Pedler and Gerry Davis were interested in the idea of medical augmentation, pacemakers and artificial limbs, you can update it and say, What is the technology that fascinates and slightly scares people today? GM food for example – not that there's a GM food parallel in it – but you think, 'How do we make this contemporary, what are the fears that they play on?' And those are *analogous* to the old stories but at the same time they're different.

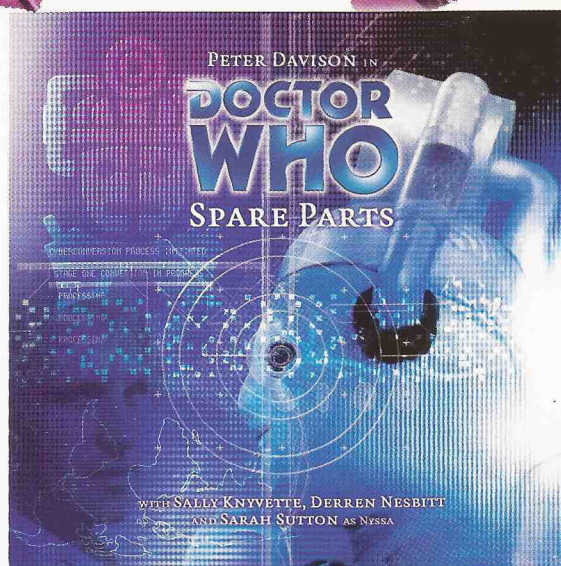
And the continuity's all screwed up anyway, *The Tomb of the Cybermen* actually takes place in the future even though it comes before *Silver Nemesis* and so on... so everything else can be ignored, because the Cybermen don't have a mythos like the Daleks have, so nothing can really be inaccurate.

How much of this was handed to you that day Russell said "You're bringing back the Cybermen", and how much of it was your own thinking?

There's a certain series continuity which affects my episodes specifically more than most other episodes, and so I had to be careful with that. What Russell does with everyone is say, "It should be in the Blitz!" or "It should be Dickens!" – *everyone* gets that simple pitch. So I got "We want *this* to happen, which leads into episode two where *this* happens." And then halfway through we changed the story quite a lot from the original one that I was given – things just weren't quite working – and came up with something that went right to the heart of why Cybermen are scary.

There's been speculation that your episode might have some parallels in the *Doctor Who* audio story *Spare Parts*, perhaps fuelled by the fact that Robert Shearman's *Dalek* was based on the same premise as his *Jubilee* audio play...

Oh yeah, we owe a big debt to *Spare Parts*! The writer of that, Marc Platt, has been given a fee and will receive a credit on the end titles, cos Russell had heard the original Big Finish play and



▲ Tom's two-part story was inspired by Marc Platt's 2002 Big Finish audio story *Spare Parts*.

thought it was brilliant. My story isn't the same – it's got a different setting, different themes, and different characters, cos once we started talking, the whole thing developed in a very different direction. But as Russell says, we wouldn't have started this whole line of thinking if he hadn't heard *Spare Parts* in the first place. I don't know yet what the voices are for mine, so it *might* even be those sing-song ones...

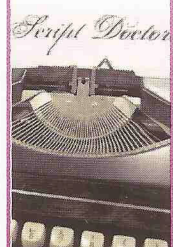
Have you had any input on that side of things?

I've met [Cyberman voice] Nick Briggs, but didn't get a chance to talk with him about the voices, so I look forward to that. I don't even know how many actual Cybermen there are. One of the things I kept putting in the scripts was that the head *turns*... In the early drafts, I said that they kind of looked like the Chrysler building – the heads, at least. And if you see them from the side or the back, they actually *do* look like the Chrysler building! Regarding the voices, when I saw *The Tenth Planet*, and the Cybermen opened their mouths and that voice came out – my friends and I all thought "That's wonderful!" – and these were friends who weren't *Doctor Who* fans. I like the *really* old episodes – they're so dated, but as long as you accept them for what they are, there are wonderful images and they're really charming. And we thought, "We've got to have them speak like that!" But after about five minutes, you realise you can't have a conversation with them if they talk like that. And while I have lots of scenes where they're running around shooting people, they *do* also need to be able to talk... if the scary thing is that "It could be you", then they shouldn't sound like a 1980s video game. ▶



"As a kid, simple things like the fact that they were silver is enough to hook you. Now we want to ask, 'What makes them tick?'"

▶ Tom has also written for another TV legend – Miss Marple. The series guest-starred Sophia Myles (centre) who also appears in the new series of *Doctor Who*.







Moffat's obviously had his own shows and I bet he's as passionate about those as he is about *Doctor Who* – but on *Doctor Who* you get an involvement that you don't really get on other shows, unless it's your own series.

Is that a function of it being something you loved formerly, or of the way it's being made now?

It's both. I can't think of another show, with the possible exception of *Coronation Street*, which you could write with that sense of "I used to watch this as a kid, and now here I am writing it." It could be like writing *Star Trek*, I suppose, but I don't really like *Star Trek*. But there's not much where you're writing part of British popular culture that isn't disposable. These DVDs will circulate until the DVD medium is obsolete, and then the episodes will still be around on whatever medium. Quite feasibly, people will watch my episodes in a hundred years' time. Doesn't mean I'm any happier to die at the end of the day,

How do you find the collaborative scripting process compares to other shows you work on?

We don't really have 'show-runners' in this country, so Russell is kind of a one-off. It is very different to other shows, you feel like you're much more part of the team. For example, we all went out for a writers' dinner – this wasn't an 'annual BBC event', this was Steven Moffat herding us all around, and then Toby Whithouse was roped in to sort it all out, and eventually Stephen Fry took us all to The Ivy. And I've never been on another show where all the writers have gone out, independently of the series, just because they wanted to talk about how lucky they were to be working on this show. Also, this is a show where you want to talk about the ideas in your script, and on *Doctor Who* you can't talk to all your friends about it. You might put your friends *into* the scripts...

...as a certain Mr T Davies did to you in *The Long Game*, I believe?

Oh yes, Suki MacRae Cantrell! But the way that the writers feel like they're in a gang is not common. I remember the day that I finished, I spoke to [script editor] Helen Raynor. And I was saying "Well, goodbye!" and she said "Well, we'll still speak to each other..." and I said, "Yes, but I won't talk to you *every* day." And it *was* strange not to have Helen on the phone every day.

So yes, it's a lot more work than most shows, just getting it right. You only know from rewriting and rewriting until it hits home. And you're inventing your little brick in the wall of a very big mythology, nothing you write



"On *Doctor Who* you get an involvement that you don't really get on other shows, unless it's your own series..."

will be forgotten. On most shows, if – at the end of the day – you realise it's going to be awful, you're not going to burst into tears, you're going to think "Just one of those things, move on, tomorrow's chip wrapper," or whatever. But with *Doctor Who* that isn't true, it's got to be not just good but *brilliant*. You can't find yourself saying "It's not *really* finished, but it's Thursday night, it's due in on Friday and I want to go to bed." If it's not *really* finished, then you stay up all Thursday night and finish it. And so that is quite a full-time commitment. It's not that you're paid more than on other shows or that you have a different clause in your contract, it's that you don't *want* to let go of it until you're really happy. Steven

▲ *The Doctor and Rose ready for new adventures...*

▼ *Tom has also written for No Angels – created by fellow Doctor Who writer Toby Whithouse.*



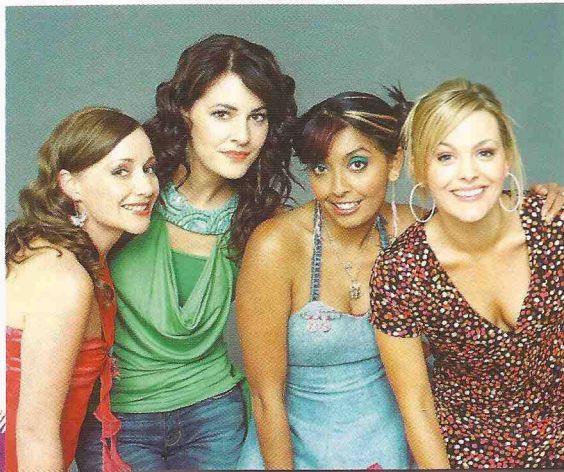
but it's nice to think that you have done something that counts! Take [original theme music creator] Delia Derbyshire – not a name I'd heard before. Helen Raynor is a big supporter of Delia Derbyshire, she thinks it's a scandal that nobody knows who Delia is. Now, I didn't know Delia's name – but everyone in the country knows 'oooo-eeee-oooo'. And you don't have to have an ego about it – people won't know my name, but people will know what I've *done*. And that's satisfying.

Graeme Harper, who has directed your episodes, is one of *Doctor Who*'s most respected directors, and many fans seem more excited at having him return to the show than almost anything else...

I know, because Clay has told me! They're more excited by Graeme than by me...? [Laughs] But if Graeme's that good, that's fantastic, and I'm very lucky. Everything I've heard about him sounds fantastic, so I can't wait to see what he's done. I look forward to meeting him!

Have you had a chance to get away from your keyboard and see how the whole production is going?

Well, I did go to the first readthrough for the series, and David was brilliant,



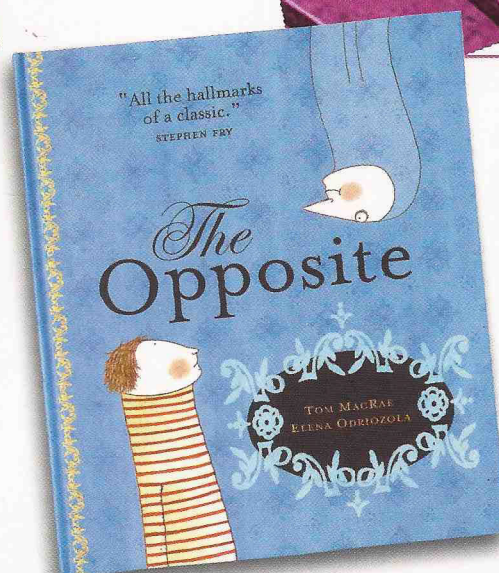


absolutely electric. Most readthroughs, you hope the actor will put on a *bit* of a performance, but at the *Doctor Who* one we had people putting on full-on alien voices, miming their transformations... David doing the whole thing, *bang-bang-bang*. Absolutely brilliant.

How do you think the dynamic has changed with the Tenth Doctor? Well, I watched the first series as a fan and a viewer – I've never met Christopher Eccleston – so I don't have an analytical hat on for that. When I started writing it, I had Chris' voice in my head... but then we had that first readthrough, and suddenly I got it, and rewrote everything, understanding how David would do it. He's much more chameleonic in the way that he speaks, his vocal rhythms shift and change all the time – it's almost like changing the speed on a tape recorder, he'll suddenly speedupandbetalkinglikethis and then heee'll sloooow doooooown... playing endlessly with the rhythm of the words, and is very unpredictable with that. So you never know how he's going to read a line. Though I have to say the same is true of Billie – even though Rose doesn't get the same sort of incredible long speeches as the Doctor gets, Billie always manages to say a line in a way you hadn't really thought of, that is ten times better. And the way that she laughs as she's talking, she puts humour into everything, it's fantastic.

Is your involvement with the show finished, or are you likely to write more? Given that, as we've established, you have so many other irons in the fire?

I'd love to write more, definitely. I'd quite like to *not* do a two-parter. I'd like to do the cheap episode, where they pull back the budget to get enough excess to spend on 12 and 13, to blow everyone out of the water. I'd like to do the cheap episode 11 – the *Boom Town* slot!



▲ Tom's new children's book *The Opposite*.

▼ A brief glimpse of *Rise of the Cybermen*...

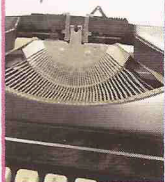
What is it that appeals about that idea?

I thought that having a big budget and all the special effects means you can do *anything* – but I didn't realise many tricks you have to pull to make it look as though you're doing something enormous. So you come up with big



▼ Tom used to recreate this scene from *Paradise Towers* using his shower curtain!

Script Doctor



ideas and pare it down and pare it down to juggle the money around. You can't write it like a Big Finish production where your effects budget is limitless and anything and everything can happen – you have to be realistic about what you can achieve. You'd be stupid to think you can write *every* scene with a CG character and a big explosion and everyone levitating at the top of the Taj Mahal – you have to have a sense of how much you can achieve. It's quite a wake-up call.

And if you did write 'episode 11', what would you do?

Something involving the passing of time... where the Doctor and Rose stay in one place and the world ages around them. But keep it all indoors...

And what else would you like to springboard on to after *Doctor Who*?

I'm very interested in fantasy. Many of my favourite novels, from *Nineteen Eighty-Four* to *One Hundred Years of Solitude* to *Carter Beats The Devil*, have a fantastic element. And I really love throwing a magical element into a script, like on *Six Feet Under* where you have the ghosts, or *Desperate Housewives* where you have the dead woman narrating, it's a really good way of telling stories differently. And now

*Doctor Who* has made those sort of commissions possible. Commissioners now take it seriously because of *Doctor Who*, and they'll take *me* seriously because of *Doctor Who*. I'd like to do films, but writers on films are treated like s—t, so I'm not going to even get involved in that until I could produce, or at least exec-produce. I'm hopefully going to do some exec-producing on a show next year that's mine, and hopefully some directing as well, fingers crossed.

Russell has introduced the concept of the 'show-runner' to this country, and I think we're going to see a lot of that. It was not a word people used five years ago, and that's how much it's changed because of *Doctor Who*. *Casualty* now has a show-runner, and *The Bill* is going to have one – but at the moment *Doctor Who* is the only one, and that makes it different from everything else. At the moment when you submit a draft on another show, it disappears into the ether and gets passed round committees

– with *Doctor Who*, you have Russell, you know where your script is going to and where your notes are coming from. It's different when you have everything rooted in one person, because there he is, that's the guy you need to persuade – there are no hidden agendas, no internal politics, you've just got him, so it does make it much more personal a show. So you have a meeting with Russell and take your notes from him, and that's straight from the horse's mouth and *that's* what's going to happen.

And you think that very definite chain of command is beneficial?

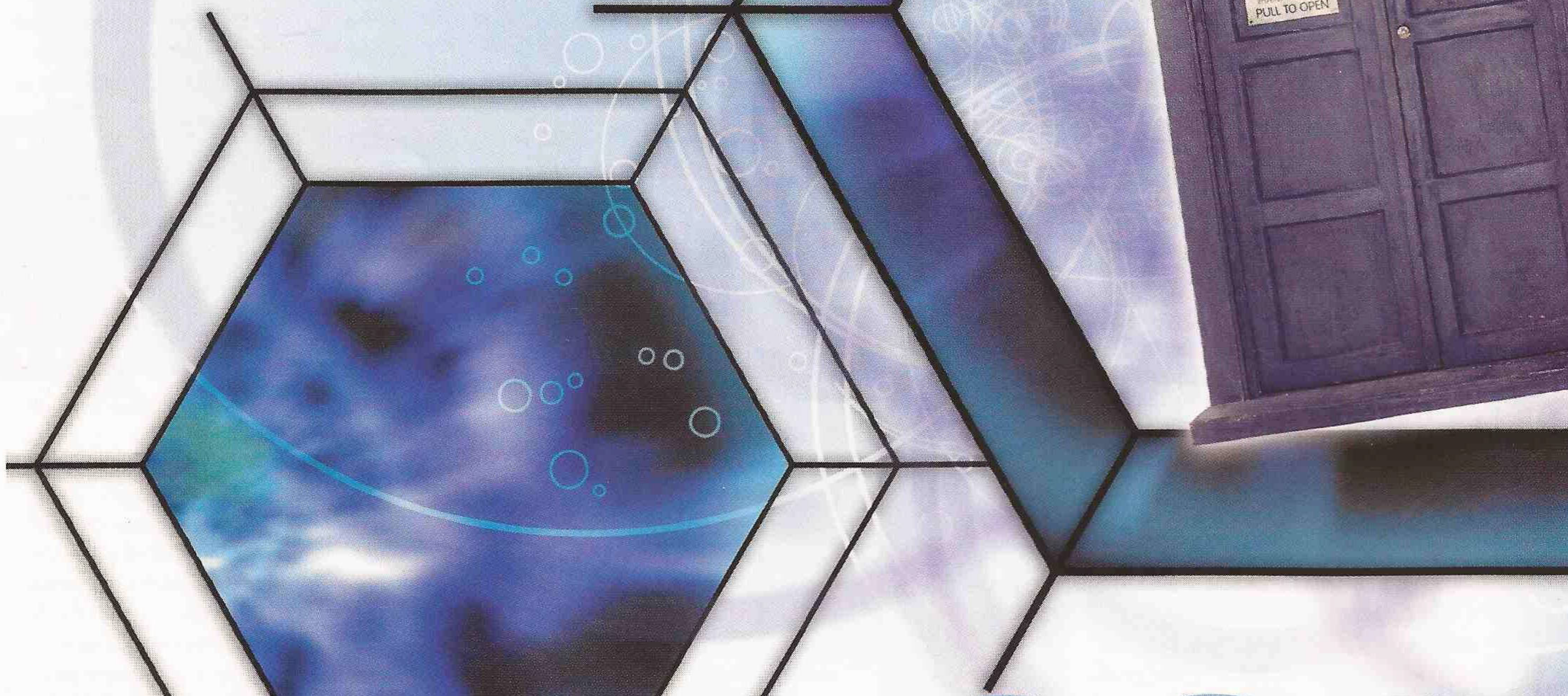
I think TV works very well when it has a 'king', yes. And Russell is fantastic – he brought back *Doctor Who*! I was in a meeting today with people who were talking about what a big hit it was, and I was pointing out that Russell had taken such a risk. People quickly forget what it was like, it was by no means a sure commission. Russell had been rumoured to have been writing *Doctor Who* for about five years – and it wasn't even true! – and that's how long it took him to get in a position to get the power to say "OK, we've tried to do this before, now it's my turn, and I'm going to do it how I think it should be done." And that autonomy has reaped incredible rewards! **HOWA**







**Brring! Brrring!** Accompanying the new series of *Doctor Who* will be 13 specially-shot mini-dramas, available to mobile phone users or for internet download. **Jason Arnopp** looks into the genesis of these 'Tardisodes', and finds something rather more elaborate than you might expect...



# TARDISODES!

**"E**ek!" says *Doctor Who*'s executive producer Russell T Davies, upon being reminded that mobile phones barely existed when *Doctor Who* stalked 1980s telly. "Shouldn't they be snazzy sci-fi wrist devices by now?"

Well, not quite – but your portable dog-and-bone is about to pull some seriously cunning stunts. Come Series Two, it should allow you access to exclusive, specially-filmed *Doctor Who* content, christened 'Tardisodes' at the time we're going to press. Don't fret if

you're one of those crazy mavericks who have yet to go cellular – or even if your phone can barely handle black 'n' white Tetris – this special stuff will be available on the internet too.

"There's a conscious effort to spread across different mediums, because this new technology is exciting," says Julie Gardner, *Doctor Who*'s other executive producer and Head Of Drama at BBC Wales. "These are 13 one-minute dramas, which you can access on your mobile phone or on the BBC website at [www.bbc.co.uk/doctorwho](http://www.bbc.co.uk/doctorwho). They're like

► Mickey (Noel Clarke) hard at work in the Tardisode for Episode... ah, well, that would be telling!

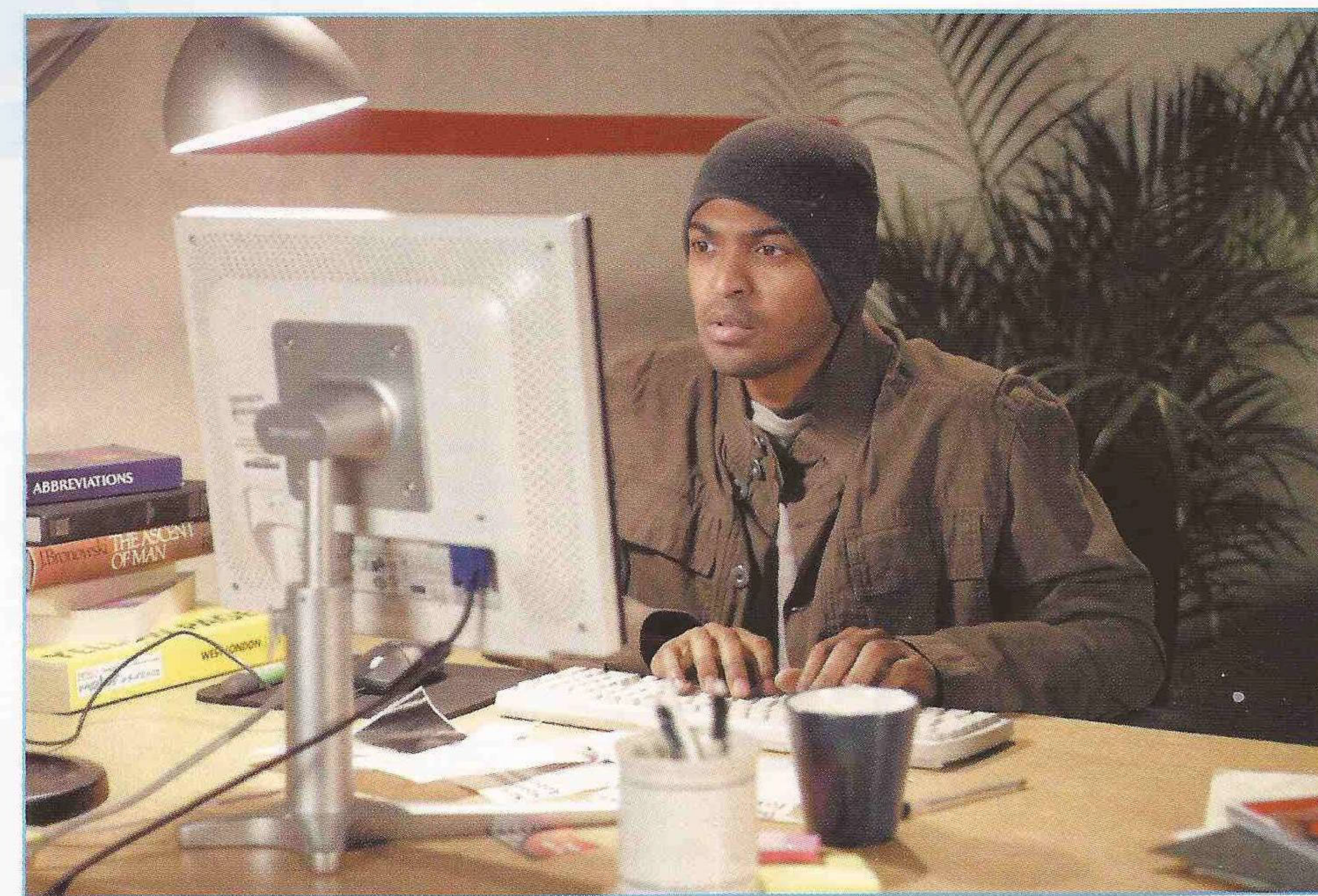
little prequels to the episode playing that week, with insight into the kind of monsters, the kind of story that we're telling. A bit of a story tease. They're very good!"

For producer Phil Collinson, the joy of funneling *Doctor Who* through emerging media was hammered home shortly after the transmission of BBCi's Christmas interactive tale, *Attack of the Graske*.

"People told me how amazing their Christmas Day was," he beams. "They watched the Christmas Special with the

kids, then played the interactive game, then logged on to the website and listened to our commentary for *The Christmas Invasion!* It was like all those little bits of things feeding together to give them an experience that is so much broader. For that to be coming out of what is perceived to be a flagship show is great for the BBC, and it just seems to fit because *Doctor Who* has that wide audience."

Tardisodes were developed at the same time as *Attack of the Graske*, with Julie having been ensconced in meetings



## TARDISODES!

you're waiting all week for the next episode of *Doctor Who*? This both fills the gap, and adds to the anticipation. 'A thrill in your pocket' was my slogan, but strangely, no one took me up on that..."

**GARETH ROBERTS DESCRIBES THE** between-episodes limbo as "that Wednesday feeling. When I was a kid, I was convinced I couldn't wait! So now, you can watch a Tardisode then get a few days to ponder it and hopefully get excited about what you've seen. The really good thing is that, typically for the team, they've put so much into it. These are real, proper pieces of one-minute TV, with all the effects from The Mill, design from Edward Thomas and his team... they're absolutely up to the high standard of the series."

Before you ask, David Tennant and Billie Piper have been too busy to appear in Tardisodes, due to the mothership show's hectic and demanding schedule.

"This works in the format's favour," assures Russell. "I would have worried that new Doctor and Rose footage, available only on your phone, might have made the two lead characters – the icons of the show – seem somehow disposable."

"With another show, the lack of main stars might have been a problem," says Gareth, "as it was when 24 tried a series of 'mobisodes' with a different cast. But with *Doctor Who*, it works. You're creating different worlds every week, so it's good to show a bit of them."

Gareth compares the Tardisodes to the epilogues and prologues of Target Books' classic *Doctor Who* novels: "The beginning of *The Power of Kroll* was far better than the rest of the ►

about them over the last 12 months. The same core *Graske* team has also been retained: producer Sophie Fante, director Ashley Way, and script editor Simon Winstone, plus writer Gareth Roberts.

"*Attack of the Graske* has proved to be an enormous success for us both on interactive TV and on broadband," says Jo Pearce, the BBC's Senior Producer of Interactive Programming. "As we know it performed extremely well on interactive TV at Christmas. Since then we've launched it on the *Doctor Who* website and are receiving a fantastic 42,000 requests per week for the challenge. I think the secret to the success of *Graske* is people's need to prove themselves as a worthy sidekick to the Doctor."

"Who doesn't want to be the Doctor's companion?" agrees Russell. "The mobile phone material can't be interactive though, so we tend to think of them more as treats. You know when





◀ story!" he chuckles. "It was an exciting extra bit, telling you about Kroll sleeping and awakening, and what happened all those years before. That's the old-fashioned equivalent of what Tardisodes are."

So how might Tardisodes have handled a story like *Pyramids of Mars*?

"Something like Ibrahim Namin moving all his stuff into the house and the mummy case creaking open," says Gareth. "Something to give you an extra set-up, or possibly to misdirect you. Often we're using people you

you wouldn't have seen otherwise," says Simon Winstone. "It could be something that's mentioned in the episode, something that's hinted at, something we never see. An element of back-story. Some are live action, another will show a spaceship crashing... they're all essentially to give you an idea of what's to come."

For both writer and script-editor, Tardisodes have presented a unique challenge.

"The most important thing is to work out which elements of each

▲ *The sheer amount of effort being put into the project is amply shown by this stunning spaceship set, built solely for the Tardisodes.*

"That's what I love about this new media stuff," taunts Russell, cruelly. "Canon is shattering into pieces! The world is moving on! Bookshelves beware!"

"I'm pretty sure that at some point they'll end up on DVD," offers Simon Winstone, gently patting me on the head and offering a handkerchief. "They're available on broadband, too, so perhaps fans can arrange them neatly on their desktops!" **DWU**

## "The Tardisodes are mini-dramas which are part of the *Doctor Who* world in their own right."

won't even see in the episodes, because they're already dead when you get there. Every time you get one, you should think, 'Ooh, I wasn't expecting that, and I'm not quite sure what it means'. Then, after the episode's gone out, you'll go back to it and it'll make more sense."

**EXAMPLES BASED ON CLASSIC TV** stories are all fine and dandy, but let's push for some hints as to what Tardisodes might present in tandem with Series Two.

"One week you might see a computer graphic of a Cyberman being formed," reveals Gareth. "Another week, you could get Jackie talking to camera, or an excerpt from a TV show. Sometimes it can be quite scary. Steven Moffat's episode *The Girl in the Fireplace* is very scary indeed, and so the Tardisode will follow suit. Others can be quite funny and intriguing."

"Tardisodes will essentially show you something about each episode which

episode you want to exploit and look at," says Simon. "What's the most interesting bit to pull out? We were very conscious that we didn't want these to be previews. They're not intended to say, 'Hey, look what's coming up in this episode' – they are independent pieces. They're part of the show's world in their own right."

For Gareth, "it's a question of being different every time and being as visual and exciting as possible. As long as you get that right, you're onto a good thing. If it was someone in a room talking to camera about what had happened in the latest episode, that'd be a different matter. But these could almost work as pre-credits sequences."

But does anyone concerned feel the pain of the canon-obsessed, DVD-arranging *Doctor Who* fan? Where, oh where, will these new-fangled Tardisodes slot into my carefully ordered shelves?



## TECHNO FEAR

Jo Pearce, the BBC's Senior Producer of Interactive Programming, tackles the nitty-gritty...

**How can I watch Tardisodes?**

"These unique episodes will be available on mobile phones and broadband via the *Doctor Who* website. Registering for the service is simple. People will be asked to subscribe via a text message, you'll then be sent a new link each week informing you of the new threat to the universe."

**Can my knackered old brick of a phone actually play Tardisodes?**

"Your phone will need the ability to play video and access the web. All mobile phones are different so don't worry if you have an oddly-shaped screen – the episodes will be transmitted to best fit your phone."

**How much will Tardisodes cost on my phone?**

"The BBC doesn't charge for its mobile content. However, the operators charge for using the internet on your phone and the text messages to access the service will apply. Costs vary from operator to operator. Operators may charge for time spent browsing or amount of data downloaded, so it's always wise to check with them directly."

**How many times can I play each Tardisode?**

"The great thing about this content is that once you've downloaded it, it's yours to keep!"



THURSDAY.

SO WHAT'S  
GOING ON WITH  
YOU AND ROSE  
TYLER?

SHE'S  
ALWAYS  
TURNING UP,  
GOING AGAIN...  
PLAYING WITH  
YOUR MIND,  
MAN...

YOU'VE GOTTA  
GET YOURSELF A  
NEW WOMAN, MICKEY.  
GINA FROM THE FLOWER  
SHOP, SHE'S GABING  
FOR YOU. ROSE IS JUST  
MUCKING YOU ABOUT.  
WHERE'S SHE LIVING  
NOW, ANYWAY?

SHE  
MOVED.  
WENT TO...

NORTHAMPTON.

SEE YOU BACK  
IN WORK TOMORROW.  
WISH I'D GONE STRAIGHT  
HOME NOW, I'M  
KNACKED.

SEE  
YA!

CHEERS,  
MAN!

WHAT'S GOING ON WITH  
ROSE TYLER?

WENT OFF WITH ANOTHER  
BLOKE, IS WHAT. TALL,  
DARK, HANDSOME. GOOD  
SENSE OF HUMOUR...

TIME MACHINE...

WHEN HE GETS KILLED,  
HE JUST COMES BACK  
BETTER-LOOKING...





**Script** GARETH ROBERTS

**Pencils** MIKE COLLINS

**Inks** DAVID A ROACH

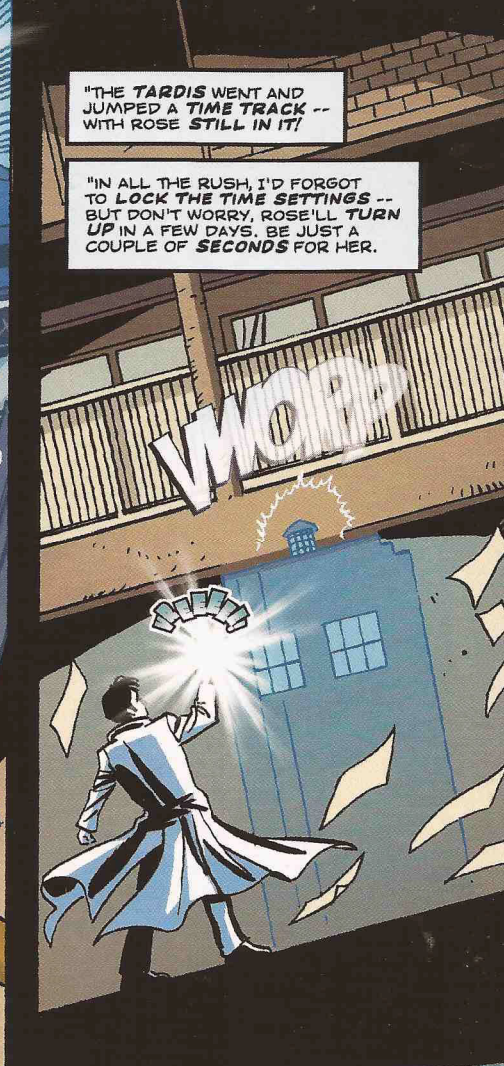
**Colours** JAMES OFFREDI

**Letters** ROGER LANGRIDGE

**Editors** CLAYTON HICKMAN  
& SCOTT GRAY









FRIDAY.

KER-BLANN!  
KER-BLANN!

GOOD  
DAY AT  
WORK?

QUIET,  
I'M WINNING  
THIS!

AHH! JUST  
MISSED!

SO, IS *THIS* HOW  
YOU SPEND YOUR  
EVENINGS?



THE *SECOND ELIZABETHAN AGE* IS GOING  
ON *OUT THERE*, MICKEY... LONDON AWASH  
WITH *COLOUR, LIFE, CULTURE*... PLUS,  
IT IS *FRIDAY NIGHT!*

WHAT? YOU WON?  
HOW DID YOU DO  
THAT? YOU DIDN'T  
FIRE A SINGLE SHOT!  
YOU WEREN'T EVEN  
LOOKING!

THERE'S  
ALWAYS  
ANOTHER  
WAY.

BRAKKA-BRAKKA!

QUIET!

WHAT? YOU WON?  
HOW DID YOU DO  
THAT? YOU DIDN'T  
FIRE A SINGLE SHOT!  
YOU WEREN'T EVEN  
LOOKING!

IT'S A  
SHOOT-EM-UP! IT'S  
IMPOSSIBLE!

MIGHT  
AS WELL  
TRY THE  
TELLY...

KLIK

WHAT THE  
HELL IS THAT?  
WHAT'S GOING  
ON?

BUT YOU'RE NOT  
REALLY MY ARTHUR...  
YOU'RE JUST A CLONE...

MADE A FEW  
ADJUSTMENTS FOR A  
BETTER SIGNAL... MUST BE  
A SIDE-EFFECT -- WE'RE  
GETTING PROGRAMMES  
FROM TEN YEARS  
AHEAD...

CAN'T  
YOU DO  
ANYTHING THE  
NORMAL  
WAY?

TEA?

NO, TA.  
'CAUSE IT'LL BE  
ALIEN TEA, WON'T  
IT? WITH RADIATION  
IN IT, AND ANTI-  
MATTER  
SUGAR...



SATURDAY.

WHAT YOU DOING NOW?

YOU'RE NOT GETTING THE BEST OUT OF THIS EQUIPMENT. YOU'LL THANK ME FOR IT. WHO WAS THAT ON THE PHONE?

CHRIS FROM WORK. FOOTBALL TODAY'S OFF, KARL'S SICK.

I'VE NEVER FELT FINER. IT'S BACK ON!

WHAT AM I GONNA CALL YOU? I CAN'T SAY "THE DOCTOR". YOU'RE... I DUNNO... "JOHN", OKAY?

WHAT'S WRONG WITH "THE DOCTOR"?

IT'S WEIRD. YOU CAN'T DO YOUR "HELLO, I'M THE DOCTOR" ROUND HERE. I'LL SAY YOU'RE JOHN FROM... SOUTHAMPTON.

HELLO, I'M THE DOCTOR. A MATE OF MICKEY'S.

ALL RIGHT, DOC. I'M CHRIS. THIS IS BIG ROBBO, LITTLE ROBBO...

Z-Mobile

SOON...

NUTMEG!

BRILLIANT!

FOUR-NIL!









THAT NIGHT...

YOU **PROMISED** YOU'D CLEAR OUT TONIGHT!

JUST GOTTA FINISH THIS WORK. IT'S **IMPORTANT**. YOU WON'T EVEN NOTICE I'M HERE...

**DING-DONG!**

THAT'S GINA... **STAY** IN THERE, OKAY?

**PROMISE.**

SHORTLY...

CAN'T BELIEVE I GET YOU TO MYSELF FOR A **WHOLE EVENING!** BIT OF A TURN-UP!

OH, ROSE...

**SORRY.** CARRY ON, DON'T MIND ME, JUST NEED A BIT OF WIRE...

**GO**

OH! UH, HIYA...

THIS IS MY MATE, WE CALL HIM THE DOCTOR. **GOODBYE, DOCTOR.**

WELL... **GO ON, THEN.** JUST COLA. I'LL ACCEPT PEPSI.

SOON...

... SO YOU RECKON THE FLOWER SHOP'S NOT WORTH MY TIME?

YOU KNOW THERE'S A **BIGGER** WORLD OUT THERE, GINA. IT'S BIGGER THAN YOU CAN **IMAGINE**. AND IT'S **YOURS** IF YOU WANT IT!

NO, DON'T BE **RUDE**, MICK. SIT DOWN, D'YOU WANT A **DRINK**?

OH GOD!

THANKS, YOU'RE **AMAZING, DOCTOR!**

WELL, **SEMI-AMAZING...**

I'D BETTER GET OFF. I'M GOING TO FILL OUT THE APPLICATION FORM **RIGHT NOW**, DOCTOR, LIKE YOU SAID! I CAN PICTURE IT -- "TONIGHT, CAT, I'M GOING TO BE... **KT TUNSTALL!**" **THANKS AGAIN!**



WHY DO YOU DO IT? WHY D'YOU HAVE TO DO IT?

NOTHING WAS GONNA HAPPEN, MICKEY. YOU'D NEVER HAVE GONE THROUGH WITH IT. YOUR HEART'S... ELSEWHERE. I RESCUED YOU!

ORREEEP!  
ORREEEP!

WHAT'S THAT? AH, RIGHT ON TIME!

OKAY, YEAH, NOTHING WAS GONNA HAPPEN... BUT I COULD'VE WORKED IT OUT FOR MYSELF! I DIDN'T NEED YOU "RESCUING" ME!

HERE WE GO... WATCH THIS!

CAN'T I JUST LIVE MY OWN LIFE FOR FIVE MINUTES?

A BANDRIGAN FLEET... THEY'RE RAIDERS, CYBORGS... PROGRAMMED TO FLY FOREVER THROUGH SPACE, STRIP ANY LESS-DEVELOPED PLANET AND MASSACRE ITS PEOPLE...

I PICKED THEM UP ON YOUR SATELLITE DISH, JUST A FAINT ECHO OF ALIEN ENERGY ON VHI CLASSIC SMOOTH!



SO I INVERTED A TIME CONE ROUND EARTH. MASKED IT FROM THEIR SENSORS... AND THERE THEY GO, NONE THE WISER... NOT A SHOT FIRED. THERE'S ALWAYS ANOTHER WAY...

AND I'M STILL GETTING THE FROWN. WHY AM I STILL GETTING THE FROWN? I'VE JUST SAVED THE PLANET!

THAT'S WHY. WHAT IF -- SOMETIMES -- PEOPLE DON'T WANT IMPRESSING? WHAT IF THEY DON'T WANT THEIR LIVES CHANGING, OR BEING RESCUED? WHAT IF THEY JUST WANNA GET ON BY THEMSELVES?

WHAT IF WE DON'T ALWAYS NEED THE DOCTOR?





SUNDAY.

WVORP  
WVORP

I KNOW  
THAT  
SOUND!

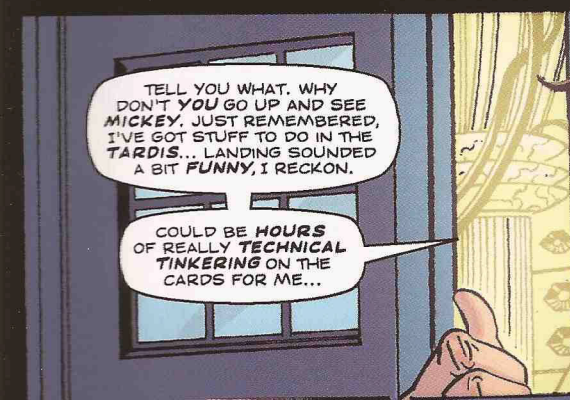


OXY-WHAT?  
DOCTOR...



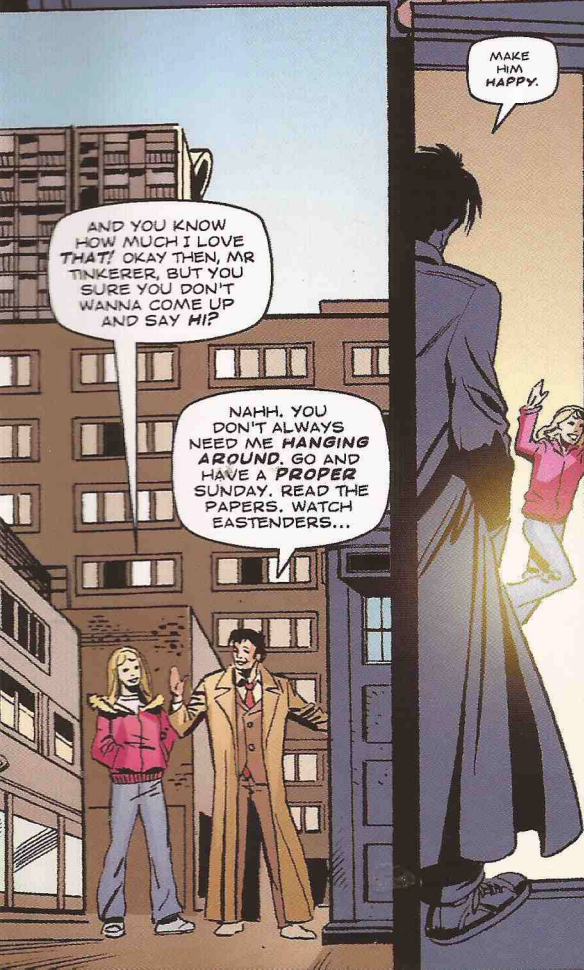
SORRY,  
JUST GOT  
DISTRACTED.

MAKES A  
CHANGE! SO, HOME  
SWEET HOME. WHO'S  
FIRST, MUM OR  
MICKEY?



TELL YOU WHAT. WHY  
DON'T YOU GO UP AND SEE  
MICKEY. JUST REMEMBERED,  
I'VE GOT STUFF TO DO IN THE  
TARDIS... LANDING SOUNDED  
A BIT FUNNY, I RECKON.

COULD BE HOURS  
OF REALLY TECHNICAL  
TINKERING ON THE  
CARDS FOR ME...



AND YOU KNOW  
HOW MUCH I LOVE  
THAT! OKAY THEN, MR  
TINKERER, BUT YOU  
SURE YOU DON'T  
WANNA COME UP  
AND SAY HIP

NAHH. YOU  
DON'T ALWAYS  
NEED ME HANGING  
AROUND. GO AND  
HAVE A PROPER  
SUNDAY. READ THE  
PAPERS. WATCH  
EASTENDERS...

MAKE  
HIM  
HAPPY.

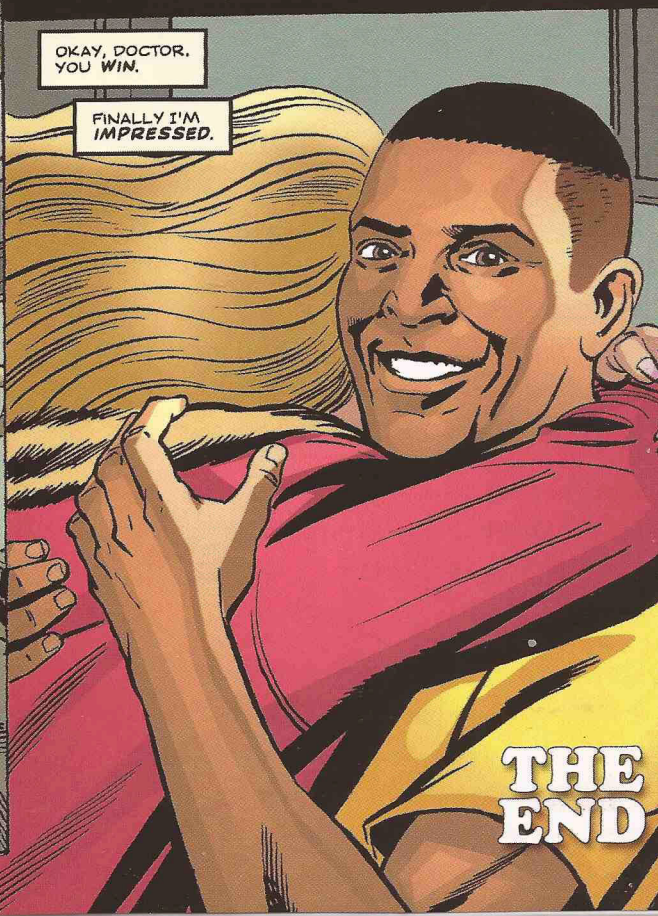


DING-  
DONG!

MICKEY, IT'S  
ROSE! THE DOCTOR  
SAYS SORRY, HE'S  
BUSY, YOU'LL HAVE  
TO MAKE DO  
WITH ME!

OKAY, DOCTOR.  
YOU WIN.

FINALLY I'M  
IMPRESSED.



THE  
END



# SUBSCRIBE!

ONE ISSUE IS FREE  
SAVE **£3.99!**

**£47.88**

ONE SPECIAL IS FREE  
SAVE £5.99!

£63.85



► Telephone enquiries: **01858 414712**  
► Credit card hotline: **01858 414720**  
► Online subscriptions available at:  
**[www.paninicomics.co.uk](http://www.paninicomics.co.uk)**

I am a member of the ☐ **Doctor Who Fan Club of Australia** ☐ **New Zealand Doctor Who Fan Club** and enclose my **DWM** subscription discount voucher/label. Please contact your society for details on special discounts to **DWM**.





## DOCTOR WHO

### BROADCAST

Saturday 22 April 2006, BBC One

### WRITER

Russell T Davies

### DIRECTOR

Euros Lyn

### STARRING

David Tennant, Billie Piper, Pauline Collins, Derek Riddell, Jamie Sives, Ian Hanmore, Michelle Duncan, Ron Donachie, Ruth Milne, Tom Smith

### IN A NUTSHELL

The latter half of the nineteenth century. An ageing Queen Victoria and her troop of soldiers are trekking across Scotland, but they're nearing a trap waiting to be sprung by the sinister Father Angelo and his monks. A trap involving something tall, hairy and unthinkably violent. When the Doctor and Rose join the Queen's vanguard, they find themselves wishing tonight wasn't a full moon...

### QUOTE, UNQUOTE

THE DOCTOR: *The front door's no good, it's been boarded shut. Pardon me, Your Majesty, you'll have to leg it out of a window...*

## TV PREVIEW

### EPISODE 2:

## TOOTH AND CLAW



▲ Top: Pauline Collins as Queen Victoria.

▲ Above: *Something's on the loose. We imagine bullets won't stop it...*

### AN EIGHT-FOOT WEREWOLF. QUEEN

Victoria. Scotland. A brethren of kung-fu monks. All directed with a dash of Quentin Tarantino. Could this be *The Maddest Doctor Who Story Ever Told*? And yes, we assuredly mean 'mad' in a good way, as opposed to 'mad' in a *Timelash* way...

Recalling how the tale's seemingly disparate elements came together, Russell T Davies reveals that he wasn't originally slated to pen it at all: "We approached another writer, a brilliant man, with the three conditions: Victoria, werewolf and kung-fu monks. And he came back with a great story... but with no wolf and no monks. So I inherited it instead. I think I was commissioned on the day of the BAFTA screening of *The Parting of the Ways*, funnily enough, cos I remember sitting there watching it, thinking about Scotland!"

Bizarrely, *Doctor Who* has never featured a werewolf. Or, at least, not a 'proper' one, with moonlight and everything...

"I just thought it was time to go for broke," says Russell. "Series One had a good line in ghosts and zombies, and those classic monsters suit historical settings very well – as with the mummies in *Pyramids of Mars*. I loved *The Unquiet Dead*, and thought the mix of a famous historical figure with a

classic monster was a great combination. Remember that for most people, the series is very new, so it's healthy to repeat successful formats. If people are thinking, 'Ah, the old famous-person-classic-monster combo', then that's good. And once you've thought 'Queen Victoria and a werewolf', it's very hard to dislodge from your head!"

As Russell also points out, "writing Queen Victoria practically guarantees you a good guest star."

That'll be Pauline Collins, returning to *Doctor Who* after a 39-year hiatus (she was spirited scouser Samantha Briggs in 1967's *The Faceless Ones*, opposite Patrick Troughton, whose era is nicely referenced at one point). The former *Shirley Valentine* excels as Queen Victoria, shirking much of the royal's stereotypical image. There's one unforgettably jolting moment when the Queen, well... let's not spoil it. We're also treated to a top-notch running gag, as Rose bets the Doctor that she can trick Vic into uttering a certain catchphrase.

One particularly exciting thing about *Tooth and Claw* is its kinetic energy. Russell freely admits that this turbo-charged approach – ably realised by now-established *Who* director Euros Lyn – stemmed from one of the few critical notes the team received

from Jane Tranter, the BBC's Controller of Drama Commissioning, after Series One.

"Jane had told us to kick the historicals up the arse a bit, so we put that Tarantino feel into *Tooth and Claw* – even on the dialogue scenes. For the first time, we wanted more hand-held camerawork and more boldness with the juxtapositions – like kung-fu monks in a Victorian setting. And a feral monster gives you a feral episode."

He's not kidding. Does Russell anticipate tears before bedtime among younger viewers, given the terrifying nature of the creature before and after its transformation?

"This episode is scary, I hope, but good scary," he qualifies. "We didn't cut anything out, but again, there's no blood! You can imagine what those teeth and claws get up to on hapless characters, but we're not showing it. We're very careful with this stuff – as I keep on saying, there is no kudos in scaring kids. The historical remove helps – it's very different to imagining a werewolf stalking a twenty-first-century street. And with the Doctor and Rose there, even the youngest viewer must know that, somehow, there's going to be a happy ending."

Not to mention an ending which cleverly lays the foundations for... ulp! Look out, behind you! It's the wolf! **JASON ARNOPP**





JAC

RICHARD

PETER

CLAY

The Time Team are back from a lull  
With qualified praise they will mull  
Over *Nimon*'s mayhem  
But the *Hive* they condemn  
As pretentious, confusing and dull!

# THE TIME TEAM

Four fans. 723 episodes. No escape!



## CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

00823

ONE OR MORE REGULARS  
RENDERED UNCONSCIOUS

00160

ONE OR MORE REGULARS  
INCARCERATED

00215

AS MISS ALISON MOYET ONCE SANG,  
'Goodbye 70s'.

It's out with the old and in with the new. Out with space hoppers, glam, disco, punk, three-day weeks, miners' strikes and going cap-in-hand to the IMF. In with deely-boppers, New Romantics, hip-hop, Morrissey, miners' strikes, yuppies and going cap-in-hand to the dole office. The Time Team can hardly believe they've been in trapped in the 70s since October 2002, as *The Horns of Nimon* goes into Clay's wheezing, groaning video player.

A ship carrying a most unusual cargo – Janet Ellis – is on its way to the *Wright Stuff* studio at Channel 5 for her to review the papers. No, sorry, it's carrying Janet Ellis, playing the lovely Teka, to the planet Skonnos, to be sacrificed. "No, Janet must be saved!" cries Peter. "Or else there'll never be a Murder on the Dancefloor!" The co-pilot, y'see, has sent the ship spinning into a black hole.

"I know it's meant to be a rickety old ship," notes Richard, "but it seems like the designer managed to get a job lot of noisy metal floor grills. What a loud set!"

"The co-pilot needs them for his OTT stomping," reckons Peter. Indeed, the co-pilot likes stomping in to see Teka and her Anethan friends, shouting 'Weakling scum!' and stomping off again. "Those Anethans are wetter than freshly showered Thals," Peter continues. "They are weakling scum. Teka's a real chicken – geddit!?"

A deep silence. A wolfweed rolls by.

Luckily the TARDIS is nearby, parked for repairs, and inside the Doctor, Romana and K9 are having a long, long conversation. "There seems to be an awful lot of padding here," observes Jac. "Though it's all quite funny, with the Doctor speculating on why something always goes wrong whenever he says nothing can possibly go wrong."

The TARDIS team come aboard the Skonnon ship and offer to help the co-pilot escape the black hole. As the gravity increases, something ve...ry odd hap...pens to ev...ery...body on board. Richard approves. "Ooh, that's clever. Slowing down the tape speed slightly really helps add to the illusion of the added weight being caused by the singularity."

"I thought my video had gone wrong again," says Clay. "I should get a new one, but what's the point with video all but dead?"

Peter points to Clay's video shelf. "Because it's gonna be a long time before *Bleep and Booster* comes out on DVD?"

Romana is driven off by the co-pilot, leaving the Doctor and K9 trapped in the immobilised TARDIS with only an enormous asteroid for company. Peter frowns. "When the Doctor played the fool in the past, it was to hide his intelligence and to baffle the baddies. Yet now, threatened with imminent death, he's still adopting his 'dumb' persona, pinning a rosette on K9! Has he finally gone bonkers?"

Part Two sees the Doctor escape the

asteroid using his nifty cricket skills – but all that spinning takes its toll on the TARDIS, and something deep inside the works 'blows up'. Richard snorts. "Come on! The comedy in this story is just getting worse. After the rosette, we now get the 'Bloodknock's Stomach' sound effect from *The Goon Show*. Can you really imagine this happening in *Terror of the Zygons* or *The Seeds of Doom*?"

Peter smiles. "Ah, the Skarasen in the Thames and the Krynoid tent monster. The good old days when there was no humour in the FX at all. Well, not intentionally, anyway..."

"That's the point," says Jac. "There's no way that sound effect was unintentionally humorous, they must have done it deliberately! I do think this story's close to a pantomime, but for the most part that's not necessarily a bad thing. There's a lot of kids' humour – 'what could possibly go wrong?', swapping sonic screwdrivers, and so on – which I think works well. It just occasionally crosses the line with things like that OTT sound effect."

Did someone say OTT? Here comes Soldeed, high priest (or something) of Skonnos. New lamps for old! "I love Graham Crowden's performance," enthuses Clay. "Lord Niii-mon!"

"Oh yes," says Jac. "But you know, there's really not enough plot so far. Sometimes you wonder if there's any point the Doctor being in this, what with Romana dressed as the Doctor and doing all the serious Doctor stuff." She perks up when the Anethans arrive on Skonos and get herded into the Nimon's ever-changing Power Complex. "The changing layout of the labyrinth is a wonderful idea – quite nightmarish. Though it's hardly new. Writer Anthony Read has just updated the Greek myth of the Minotaur. Skonnos and Knossos. Not subtle, but it's fun."

"The power of the original myth is holding this story together," reckons Clay. "It's such a good story that it shines through the dodgy production. Though the crumbling of the de-energized Anethan is done brilliantly!"

At the close of Part Two, the dreaded Nimon appears at last! Richard sags. "It really feels like we're getting towards no-money-at-the-end-of-the-season time. A black body stocking and orthopaedic shoes. Is that it?"







## EPISODES 522 TO 529

Peter's more positive. "I think Lord Niii-mon is one of the better monsters we've seen recently. Good roar. Nice boots. Lovely husky voice."

Part Three – and the Doctor finally does something to move the plot along. "Hurrah!" cries Richard. "He explains how the walls keep changing in the Power Complex. It's actually one giant circuit and the pathways change as the power comes through. Neat."

The Doctor and company hide from the Nimons in his lab. In full view. "Ooh,

Game," laments Clay. "Nice to see John Bailey as Sezom, though – that's Edward Waterfield!"

"It's a really nice touch for Romana to effectively see what the future of Skonnos would be," says Jac. "A clever device to show us the Nimons really are a threat, rather than just telling us they are."

Back on Skonnos, Romana tries to sabotage the nuclear furnace – and the now even more crazed Soldeed appears. "He calls her 'a meddling hussy!'" Clay collapses in helpless laughter.

**"It really feels as if we're getting towards no-money-at-the-end-of-the-season time. A black body stocking and orthopaedic shoes? That's the monster?!"** RICHARD

now that *is* true pantomime," says Jac. "I don't mind this story being so crazy as long as this style doesn't become the norm. It's much farther out than usual."

Then the Doctor discovers the Nimons' transmit capsule, Romana goes inside it, and... "He sends it back where it came from – with Romana inside!?" splutters Clay. "How utterly, utterly stupid is that?"

Part Four sees the action shift from the corridors of Skonnos to the Corridors of Crinoth, the Nimons' previous conquest. "Nice idea," says Richard, "It's just a pity though that they didn't make the place look really ravaged, as if the Nimons truly had sucked the life out of the planet and discarded it."

"It looks like the set of *The Generation*

"That's hilarious!"

But Soldeed's finest hour is yet to come. As K9 leads everybody out of the Complex, he clings on to a lever and sinks to the floor shouting 'Doomed! Doomed!' "I thought the Nimons looked suitably large and menacing," says Peter, "but not as large as menacing as Graham Crowden's death scene. He's outdone Tom with that performance!"

"The Power Complex is a really cheap and cheerful model, but I must say, they blow it up really well!" enthuses Richard as up goes Nimons, Soldeed and all. The Doctor cracks a joke for viewers with a classical education, flying totally over the heads of the Team, Romana screws up her nose, and that's it. End of Season 17!

"That was an oddly short season," smirks Peter, not really getting into the spirit of things.

"I enjoyed that story," sums up Jac.

"The main problem I had wasn't the OTT humour or the OTT acting, but the plotting. There wasn't enough of it, and the Doctor was forced to do ridiculous things for the sake of it."

"You can't help but love it, though," agrees Clayton. "It was cracking fun."

"For the cast if not us," says Richard.

The Team reflect on Graham Williams' three years as producer of *Doctor Who*. "In the main, his shows were imaginative, well plotted stories, with some great dialogue," says Peter. "But the monsters and sets often looked cheap and nasty. Tom Baker holds it together, he's still just so entertaining to watch."

Jac goes next. "Great characters – Professor Rumbold, Gatherer Hade, Duggan. That's what I'll remember. And a huge dollop of *joie de vivre*. The Williams stories are so positive and uplifting, a great love of life shines through."

"But not scary enough," grumble Richard and Clay.

**AS KILLING JOKE ONCE SANG, '80s!** I'm living in the 80s!

It's a new season. In goes the DVD of *The Leisure Hive*. It's *Doctor Who*, it's Tom 'n' Lalla. It's written by David Fisher. Nothing can possibly go wrong.

One second later...

"Aaaarrrrrggghhhhh!!!" screams Richard. "What on earth is this?! What's happened to the lovely swirly vortex? *Doctor Who* has gone all *Star Wars* on us! And what have they done to the theme music? It sounds like one of those

Compiled by  
**MICHAEL  
PRITCHARD**

Illustrations by  
**ADRIAN  
SALMON**



# AND YOU SAID

## THE HORNS OF NIMON



"I can accept a lot of things in *Doctor Who*, but try as I might I can't think of the Nimons as anything other than really really bad panto costumes. Sorry."

DAVID PETCH, GLASTONBURY

"Lalla Ward is such a strong actress. Romana's passionate speech to Soldeed at the end of the story gives me goosebumps. Unfortunately Soldeed's overacted responses are cringe-worthy."

STEVE MANFRED, WISCONSIN, USA

"The last shot before the credits has Romana showing surprise, mock disgust and then a smile. Oddly enough, that matches my feelings on this story and season. The surprise of how many intelligent ideas there are, the (mock) disgust at some parts, and the overriding sense of fun!"

JAMES BEAMISH, E-MAIL

## THE LEISURE HIVE

"It's as if *Doctor Who* has suddenly gone from carefree childhood to moody, over-serious adolescence – as quickly as Harry Enfield's Kevin."

ROBERT KEELEY, E-MAIL

"New titles, logo, theme-tune, boring *Radio Times* synopsis, Dudley Simpson gone (why?). And for the first time, an obviously designed costume for the Doctor, complete with (yawn), question-mark collars. The 80s begin. Ho-hum."

ALAN SHERIDAN, E-MAIL

"I'd much rather listen to this story than have to watch it. Peter Howell is a genius on the synthesizer!"

RACHEL DAY, HARLOW

In *DWM* 370, The Time Team will be meeting the Three Who Rule in *State of Decay* and avoiding the backblast of *Warriors' Gate*. Send your thoughts on these stories to the usual address (see p10), or email us at [dwm@panini.co.uk](mailto:dwm@panini.co.uk) marked 'Time Team' in the subject line. Closing date is 1 May 2006.

cover versions by Geoff Love and his Orchestra that you'd get on a 99p 'Space Themes' LP!"

Peter's jaw drops at the new theme and title sequence. "It all seems so dated in comparison to earlier title sequences and music, which were kind of timeless. *Doctor Who*'s titles used to be like nothing else on television. And though I like the new music, it's not a patch on Delia Derbyshire's original version."

Jac is sinking into the settee. "It's all horrible, horrible, horrible..."

"I really like the music," says Clay tentatively. "It's so exciting! And it's all done on old analogue synths, so it doesn't have that nasty cheap sound of later 80s music."

Jac eyes him oddly. "Are you joking?"

Perhaps the story will get the others on side. It begins equally unusually with a panning shot of empty deckchairs on Brighton beach. "What a brave and unusual piece of camerawork for *Doctor Who*," says Richard. "It takes about 90 seconds, but it really helps to set up the idea that Brighton beach is a desolate and chilly place."

"Brave or foolish?" asks Peter. "A new season of *Doctor Who* begins with 90 seconds of deckchairs and the



"I was used to the show having a sense of fun, but now it's trainspotter SF. Welcome to Nerdsville..." JAC

Doctor actually asleep!"

"I vote for foolish," says Jac. "You expect kids to watch deckchairs for over a minute? Sheer stupidity."

Clay is speechless. "What the hell was that? Why would anyone put that at the beginning of any piece of television? It looks like the start of some arty film. It's quite pretty, but it's crazy, considering the series' audience and what we've come to expect from it."

K9 has an accident in the water (not that kind of accident) and Romana wakes the Doctor up for a conversation shot through flapping deckchairs. "What's happened to Tom?" squawks Clay. "He looks as if he'd rather be anywhere else."

Richard nods. "All of a sudden, he looks so old, a shadow of his former self. His exuberance and humour may have been getting a little out of control last season, but somehow it seems like it's all drained away. And they've gone and changed the Doctor's costume as well! The silhouette is basically the same, but the socks and shoes sticking out of his breeches just look wrong to me. Plus it virtually buries him – it must weigh a ton!"

"There's something very, very wrong about all of this," says Clay darkly.

The action shifts to the wasted planet Argolis, where they're having trouble with bookings for their holiday complex, the Leisure Hive. "So we head for a planet where the main issue at stake is people don't want to go there because it's boring," cries Clay. "Sheesh!"

"This is suddenly so 80s," laments Jac. "Not just the titles and the theme music, but the whole look. All those stark white sets and shiny plastic. It's hard to believe this is the same show we were watching half an hour ago. And where's the Doctor? We just get scene after scene of odd people talking about money and something called tachyonics. Who cares?"

Richard perks up a little as the TARDIS finally arrives on Argolis. "First time we've had the TARDIS materialise during a tracking shot, isn't it? It looks a little grainy and clunky by today's standards, but once again, *Doctor Who* was obviously pushing the boundaries."

"There's been a huge change in production values and SFX," says Peter. "Which is great. But there's something cold and odd underneath it. I like

the synth incidental music though. But it'll take some getting used to."

"It never stops," sighs Clay. He's not impressed by the Leisure Hive's big attraction either – a Tachyon Generator that projects images of people and moves their arms and legs around a bit. "No wonder business is dropping off. Whoop-de-doo." Neither is he impressed when Mena, leader of Argolis, arrives from Earth with a hologram of a tachyon experiment that shows an old woman turning young. "Mena says the Doctor and Romana saw that tape, but they didn't! The Doctor and Romana talk about seeing it, that it's a fake – but they didn't see it! That's just awful, as if the creative team were more concerned about making everything look pretty than the basic details of the script."

Peter's happiest with the new look. "This story zips along, doesn't it? And what an astonishing cliffhanger – very disturbing, as the Doctor gets pulled to bits by the Generator. And we see his face in the end credits!"

Part Two reveals that wasn't the Doctor in the Generator at all, just an image. "So why did it scream?" asks Jac. "This story has no sense of fun. It's grindingly serious and up its own behind."



OK, so Graham Williams went a bit OTT at times, but I was getting used to the show having a real sense of fun, and this is just trainspotter SF. We're in Nerdsville."

Romana offers to help scientist Hardin with his time experiments, but elsewhere Hardin's financier Stimson is trying to get away before they are exposed as fraudsters. But the monstrous reptilian Foamasi are after him. "There's some lovely inventive camerawork here," Richard says. "I like all the little hints we get about the Foamasi, without really seeing much."

"The hunting of Stimson is very creepy," approves Peter. "For the first time since *Image of the Fendahl*, suspense is back!"

"I wish I could agree," says Clay. "It would be creepy if I had a blithering clue what was going on."

The Doctor gets accused of Stimson's murder – strangulation by scarf – and Argolin nationalist Pangol suggests trial by Generator. As we enter Part Three, the Doctor emerges from the machine – five hundred years older. "The make-up is amazing, I'll give you that," says Clay.

The story goes on, with Hardin freeing the Doctor and Romana so they can have another look at the Generator and find out what's wrong. "Hang on," says Richard. "Is that Argolin supposed to have fainted because he was stunned by the equations the Doctor is scrawling on the TARDIS?"

"Not sure," says Peter. "In fact, I'm not entirely sure what's happening in general. But it looks very good, so I'm sure it's all right." He swallows nervously. "I think."

Jac's not convinced. "Knocked out by equations?! What?! That's dafter than anything in the last three years. There's too much stuff going on which isn't clear. Why did Stimson drop his glasses in Part Two? Just for a nice shot where they get trodden on. Why did the Doctor tie his scarf round a dummy in Part One and why was Romana pulling it? Because it looked nice. It looks like style's getting in the way of substance."

"But it isn't even stylish," grumbles Clay. "It looks like the same old BBC sets being shot by someone who thinks they're Fellini. It's embarrassing."

"There are far, far too many scenes without the Doctor or Romana in," notes Jac. "It gives the impression that the story doesn't involve our heroes, they just pop in occasionally. It's really bad storytelling. You could perhaps forgive it if the plot was

ultra fascinating or the characters were, say, Jago and Litefoot, but unfortunately it isn't and they're not."

Romana is in the Generator – and Pangol starts it up. Luckily she's rescued – by a friendly Foamasi. "What a let-down," says Richard. "Despite all the gloss, the monsters are still firmly placed in last season's mould."

Part Four sees Argolis' banker Brock exposed by the nice Foamasi as a bad Foamasi. We think.

Clay is gnawing his lip. "I just don't care. I have no idea what's going on. My eyes keep slipping off the screen. The dialogue is all about Schrodinger Oscillators or something. This is dire." Peter nods sadly. "I'm totally lost."

The Foamasi all head off in a shuttle – and then young Pangol goes on the warpath, creating a clone army of himself; actually a clone army of the Doctor. "Why did Pangol operate the generator with the Doctor inside?" frowns Jac. "Surely he'd realise that the Doctor would get involved in the process somehow?"

The rejuvenated Doctors fade out, all apart from the original – "There was a rejuvenation control in the machine? Did the Doctor just put it there? What??" cries Jac – and then Pangol is popped inside with his dying mother, to emerge as blushing proud mum and baby. And then – did somebody mention Foamasi? – the nice monsters turn up, they're still alive! "The end scene is dreadful," says Clay. "Like a school play cast coming on to take a bow. It's as if the director with all his fancy ideas ran out of time."

**SO – IT'S TIME TO SUM UP IN ONE OF the oddest Time Teams ever.** "David Haig and Nigel Lambert were great as Pangol and Hardin," notes Richard, trying to be positive. "Hardin's love for Mena has been really rather touchingly portrayed throughout. No-one's sending up the script. But no-one's having any fun."

Peter's next. "I enjoyed it. Very different to what we've been used to, and I've no idea what it was about, but lovely all the same. Next time though, I do hope Tom lightens up a bit."

Over to Jac. "I'm a long way from being convinced things are going in the right direction here. Let's see how it goes next time."

Last word to Clayton. "I always try to be vaguely upbeat, but that was just horrible. We've sat through some odd, boring stories in our time, but that was unforgivably pretentious and dull. And the worst thing about it is, I reckon Tom Baker was thinking exactly the same thing..." **DWH**



Sunday 9th April 2006 - Norwich Puppet Theatre

# DOCTOR WHO

Celebrate the DVD release of *Genesis of the Daleks* with our special guests

**ELISABETH SLADEN**

'Sarah Jane Smith'

**TERRY MOLLOY**

Dalek Creator 'Davros'



**Peter Sowerbutts**

The Holy Terror & Comeback

**Paul Parsons**

Author of

The Science of Doctor Who

**Talk - Q&A - Autographs - Tickets from £10**  
 'Genesis of the Daleks' signed & delivered £19.99 (UK)  
 'The Science of Doctor Who' for £12.99 (UK)  
 quote 'DRWHOMAGA' when you place the order



**WE DELIVER WORLD WIDE**

Place a standing order for Doctor Who audio, DVD, Big Finish or BBC books and we will deliver them postage free of charge within the UK.

**10% Discount\***

Order from us in April and get a 10% discount quote 'DRWHOMAGB' when you place the order. We do not charge your card until the item is in stock and ready for dispatch. In stock items dispatched within 24 hours  
 \*excludes standing orders and event related offers.

Kulture Shock opening hours:

Monday to Friday 10am - 5pm Saturday 9.30am - 5.30pm

Phone Ordering: Monday - Sunday 10am - 4.30pm



for further information, or to book visit

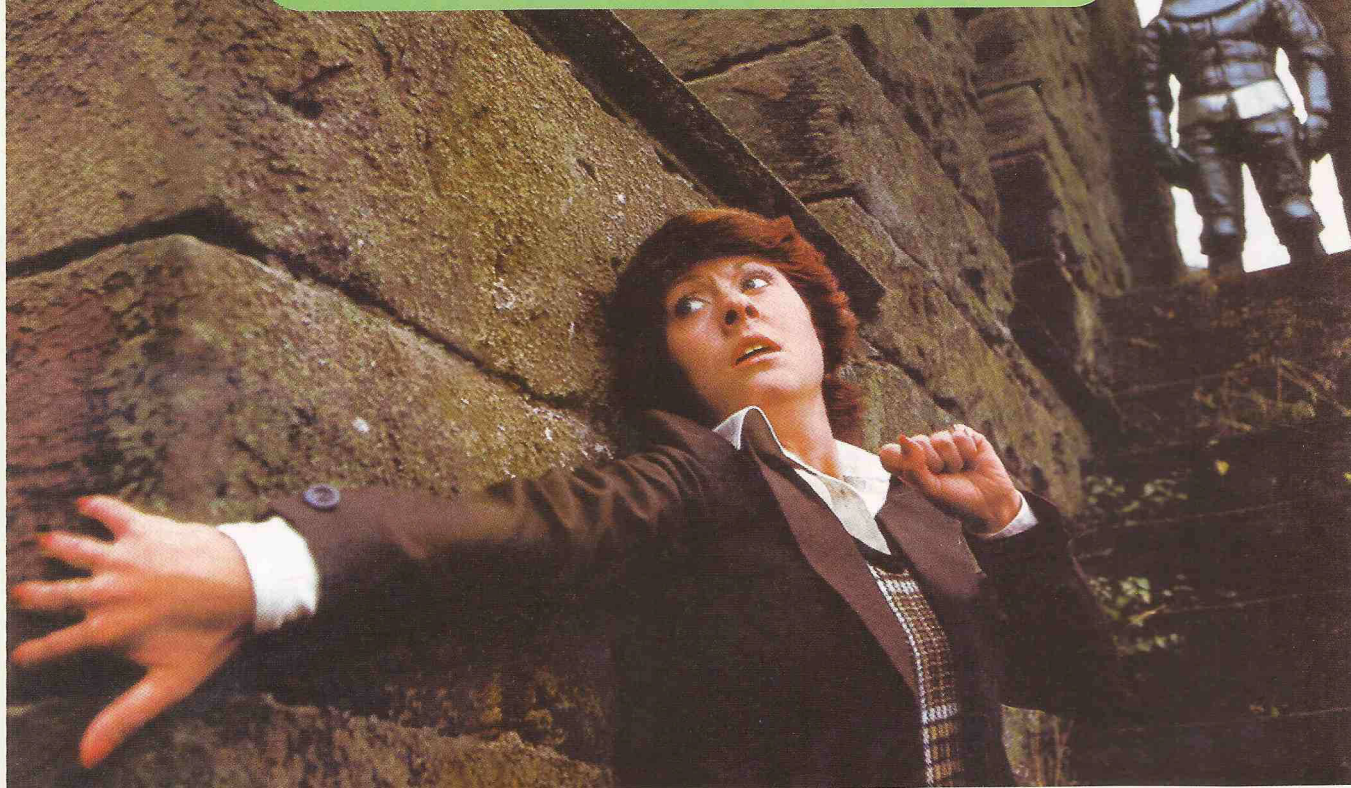
**[www.doctorwhoonline.co.uk](http://www.doctorwhoonline.co.uk)**

or call us on 01603 625557  
 A Kulture Shock web site



# THE FACT OF FICTION

ALAN BARNES UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT  
YOUR FAVOURITE DOCTOR WHO STORIES...



## THE TIME WARRIOR

“You’re still living in the Middle Ages!”

### PR GUFF FOR EVERY JAMES BOND FILM

since the mid-1970s or thereabouts has been keen to stress how modern and liberated the superspy’s latest leading lady is; every bit 007’s equal. Given that 30 years down the line, ‘Bond Girl’ remains a synonym for ‘totty’, it’s fair to assume that it’s not been a particularly successful tactic. As cultural studies commentators Tony Bennett and Janet Woollacott put it in their book-length treatise *Bond and Beyond: The Political Career of a Popular Hero* (1987), this “clearly constituted a response – in truth, somewhat nervous and uncertain – to the Women’s Liberation movement...”

Introduced to *Doctor Who* in *The Time Warrior*, the character of Sarah Jane Smith is also said to have been a response to the so-called ‘second-wave feminism’ of Women’s Lib – although, truth to tell, it was all a bit late: Germaine Greer’s *The Female Eunuch* was published in 1970, the year the Miss World contest was flour-bombed; *The Goodies* had sent up the movement as far back as December 1971. When Sarah berates twelfth-century scullion Meg for her subservience to her male masters, saying she’s “still living in the Middle Ages” – well, the joke’s on Sarah, isn’t it? Bennett and Woollacott, on those post-feminist Bond birds again: “The main ideological work thus accomplished... is that of a ‘putting-back-into-place’ of women who carry their

independence and liberation ‘too far’ or into ‘inappropriate’ fields of activity.” In 1992, Sarah actress Elisabeth Sladen told *DWM*’s Gary Russell that she’d not been given much of a brief by the programme’s producers: “... they wanted her to stand up for herself and not be a wimp. I think Women’s Lib was mentioned as well, but frankly I’m not too sure what exactly that means.” Wearing trousers and not making the Doctor’s coffee, according to *The Time Warrior*.

Just because Sarah Jane isn’t a blonde klutz prone to fits of the screams (see her predecessor, Jo Grant) doesn’t mean she’s not a stereotype – the indefatigable girl reporter has been an

enduring figure dating back to the 1930s: think *Daily Planet* fact-digger Lois Lane from the *Superman* strips, plus newsprint newshounds Torchy Blaine and Brenda Starr, whose comic adventures were syndicated across America throughout the 1930s and 40s; or, from the golden age of Hollywood, Joan Crawford in *Dance, Fools, Dance* and Fay Wray in *The Finger Points* (both 1931); Bette Davis in *Front Page Woman* (1935); Barbara Stanwyck in *Meet John Doe* and Rosalind Russell in *His Girl Friday* (both 1940)...

And so on. But we don’t have to make grand claims for Sarah, to account for her unofficial status as ‘best-loved *Doctor Who* girl’. Without being the least bit big about it, Sarah doesn’t act like she’s the second lead in a show called *Doctor Who*; no, she’s the lead in *Sarah Jane Smith*, and her (temporary) sidekick is Doctor Who. Perhaps, just perhaps, she’s the only regular character to have been every bit as adventurous as the Doctor. She had adventures before she met him (of course she did!); and she continued to have adventures once she left the TARDIS. Is there any other *Doctor Who* regular of whom one can say the same, with absolute certainty?

Of course, it’s a pretty safe bet that, one day, the Doctor will blunder into one of Sarah’s adventures again...



ALAN BARNES





## PART ONE Broadcast: Saturday 15 December 1973

A stellar object plummets towards the Earth...

Robert Holmes' outline for the story that became *The Time Warrior* was submitted to *Doctor Who* script editor 'Terran Cedicks' [sic] early in March 1973 as a replacement for *The Automata*, a Holmes idea that had been thrown out towards the end of January. Nothing of any substance is known about *The Automata*, other than it did not have a 'past Earth' setting and it did not introduce Sarah Jane Smith as the Doctor's new companion. (The *Doctor Who* production team had originally devised another regular character entirely, but had a last-minute change of heart – and the identity of the actress who was cast and then suddenly dropped remains one of the programme's most enduring mysteries.) Holmes' outline, commissioned under the title *The Time Fugitive*, opened with a description of a Sontaran spacecraft being hit by a missile fired by their Rutan rivals. Captain Jingo Linx orders his seven-strong crew to abandon ship, and comes to land on Earth...

This planned space-based start never featured in the scripts, delivered over the course of a fortnight in March 1973 – by which time the title had been changed to *The Time Survivor*. Holmes did, however, write up a version of this sequence (with Linx in a one-man scout ship, pursued into the asteroid belt by a fleet of nine Rutan craft) for his proposed novelisation of the story – but got no further, and handed the text over to Terrance Dicks to use as a Prologue to his adaptation, published as *Doctor Who and the Time Warrior* (Target Books/WH Allen & Co Ltd, 1978).

In the Great Hall of his run-down castle, Captain Irongron (David Daker) bemoans the "sour wine, stinking meat" brought to him by serving wench Meg (Sheila Fay) – and proposes his band of cut-throats launch a raid on the well-stocked cellars of their nearest neighbour, Sir Edward.

*The Time Warrior*'s Middle Ages backdrop made it a novelty at the time of transmission, *Doctor Who* not properly having travelled back into Earth history since *The Abominable Snowmen* (1967) – unless, that is, you count the Atlantis of *The Time Monster* (1972), or the one genuine 1920s-set scene at the conclusion of *Carnival of Monsters* (1973).

But the appearance of a falling star, landing in the forest close by, is taken for a bad omen, and Irongron's lieutenant Bloodaxe (John J Carney) persuades his master not to claim it before dawn. Riding out to the spot where 'Irongron's Star' fell to ground...

All exterior scenes for *The Time Warrior* were shot on 16mm film between Monday 7 and Thursday 10 May 1973 in and around the faux-mediaeval Peckforton Castle, Stonehouse Lane, Peckforton, Tarporley, Cheshire – a vulgar, mid-nineteenth century folly designed by architect Anthony Salvin (1799-1881) for Cheshire MP John Tollemache (1805-1890), the first Baron Tollemache. An American named Bud Barrett was resident at the time of filming – but these days, Peckforton bills itself as a venue for weddings and civil partnership ceremonies: plan your big day at [www.peckfortoncastle.co.uk](http://www.peckfortoncastle.co.uk)

Peckforton also features in an episode of Granada Television's *The Case-book of Sherlock Holmes: The Boscombe Valley Mystery* (1991).

John J Carney, playing Bloodaxe, struggles to control his errant steed in this forest scene.

... the Captain discovers a spherical spacecraft crewed by the helmet-wearing Linx (Kevin Lindsay), an officer of the

## KEY TO SYMBOLS



TITLE



SOURCES



SCRIPT



SHOOTING



CAST & CREW



CONNECTIONS



EDITING



MUSIC



SPECIAL EFFECTS



MONSTERS



VILLAINS



NOVELISATION



OOPS!



SPECULATION

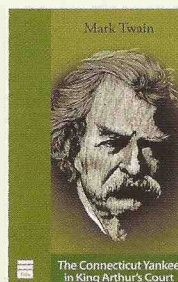
Sontaran Army Space Corps, who – after demonstrating the disarming powers of his 'ray tube' – claims planet Earth and its satellites for the glory of the Sontaran Empire.

Linx plants a two-headed flag in the soil, declaring: "By virtue of my authority as an officer of the Army Space Corps, I hereby claim this planet, its moons and its satellites, for the greater glory of the Sontaran Empire." This would appear to spoof the fact that, on 19 July 1969, during the course of the first Moon landing, Apollo XI astronauts Neil Armstrong and Buzz Aldrin had been required to raise the Stars and Stripes. Despite the US being a signatory to United Nations 'outer space treaty' of 27 January 1967, which stated that "outer space, including the moon and other celestial bodies, is not subject to national appropriation by claim of sovereignty", a House and Senate committee of 1969 had insisted that "the flag of the United States, and no other flag, shall be implanted or otherwise placed on the surface of the moon, or on the surface of any planet, by members of the crew of any spacecraft... the funds for which are provided entirely by the Government of the United States."

At the very end of this sequence, after Linx has planted his flag, Irongron and Bloodaxe turn their eyes sharply right. Why? To check that the take was OK?

Back at Irongron's castle, a deal is struck: in exchange for 'magical weapons' that might make him King, Irongron will shelter Linx, who wants only to make repairs to his damaged spaceship. But the technology and expertise Linx requires cannot be found in mediaeval England...

The overall premise owes an unacknowledged, but probably significant, debt to Mark Twain's *A Connecticut Yankee at King Arthur's Court* (1889) – arguably the first major work to deal in the notion of time travel. In Twain's tale, nineteenth-century American factory superintendent Hank Morgan is knocked out in a fight – and wakes to find himself suddenly transported to England, over 1,000 years in the past. Taken prisoner by one of King Arthur's knights, he uses his foreknowledge of a solar eclipse to buy himself a place at the court of Camelot – and uses his position to bring modern industrial methods into the sixth century, building up factories and furnishing himself with pistols and gunpowder to help in the execution of his 'wizardry'. There's nothing new in borrowing Twain's core conceit (see the BBC's other great telefantasy series of the moment, *Life on Mars*), but Robert Holmes may have led the way in having a crashed space traveller baffle the Britons with 'magics' such as ►



▲ Mark Twain proved an inspiration.

▼ Professor Rubeish examines Linx's ship.





## THE FACT OF FICTION

◀ a humanoid robot – which is exactly what happens in Walt Disney's subsequent update of Twain, *The Spaceman and King Arthur* (aka *Unidentified Flying Oddball*, 1979).

In the twentieth century, UNIT's Brigadier Lethbridge-Stewart (Nicholas Courtney) shows his scientific adviser the Doctor (Jon Pertwee) around a secured research centre. A number of leading scientists have disappeared, together with several million pounds' worth of ultra-secret space hardware; UNIT has gathered up other likely targets and put them here, under guard. But the missing scientists are doing Linx's work, under hypnosis, in Irongron's cellar...

📖🔪? Atypically, Robert Holmes has elected to establish Linx's scheme from the outset: it would surely be more in keeping with the *Doctor Who* style, certainly at this point in its development, to begin the story with the mystery of the vanishing scientists, the Doctor's investigations eventually uncovering the truth. For example, *Day of the Daleks* (1972) – which has the Doctor investigating a 'ghostly' visitation in an English country house, and uncovering its connection to a different time zone. (Doubly baffling when one considers that this is the first episode in a new series of *Doctor Who*, and one that needs to establish a new regular character, too: a modern-day version of the story would doubtless begin with journo Sarah Jane Smith stumbling upon her scoop, bluffing her way into the research centre and then being snatched away into the past.) Perhaps Holmes adopted this structure purposely to distinguish his Middle Ages adventure from *Day of the Daleks*, which went under the title *The Time Warriors* at one stage of its development. Had the two stories' similar set-ups been clocked before Holmes' serial gained its final title late in April 1973?

Compare *The Time Warrior* to *The Visitation* (1981), which also opens with an alien vessel, mistaken for a shooting star, landing in an Olde English setting (not to mention a lavishly-armoured android; catatonic humans labouring for a crashed alien in the cellars of an old English building; etc). But once *The Visitation*'s opening 'prologue' has ended (with the spaceship's occupant encountering the locals), the action then jumps forward several weeks, the next one-and-a-bit episodes being devoted to uncovering what's been happening in the interim. Whatever the reasons for Holmes choosing to structure the story as he did, any possible mystery is neutered by the decision to show Linx's kidnapped boffins



▲ Plucky journalist Sarah Jane Smith socks it to Irongron – no Middle Ages attitudes for this twentieth-century wench!



▲ Sarah finds shelter with Edward of Wessex and his wife Eleanor. And yes, that is Dot Cotton in a headscarf...

▼ Rubeish and the Doctor and forced to aid Linx in his mission to rejoin his fleet.



at work in Irongron's cellars just as soon as the fact that scientists are being grabbed from the twentieth century has been established! Neither of these approaches qualifies as an 'Oops!' – they're particular choices made by the programme's makers. That doesn't mean they're not pretty strange ones, though...

The Captain, meanwhile, is attempting to master a breech-loading musket manufactured by Linx.

! The report from Irongron's musket sounds before it's fired: a magical weapon indeed!

The Doctor's TARDIS has been installed at the research centre...

!🔪? Assuming the Doctor has not piloted his TARDIS to land inside the research centre (as is strongly implied in his later conversation with the Brigadier, where the latter reminds the Doctor about the machine's unreliability), how did UNIT squaddies manage to get the police box through a door so small? (In Terrance Dicks' novelisation, the Doctor "looked on as half-a-dozen sweating soldiers wrestled the TARDIS into position just outside his cubicle door".) We might ask the same of Linx's spaceship – necessarily, so Linx can enjoy his privacy, there's only one narrow doorway leading to the cellar! If there were a trapdoor into the castle above, say, why wouldn't Linx launch his spacecraft through that in Part Four, rather than risk bringing the whole castle down? The only remotely plausible explanation is that Linx has disassembled his spacecraft in the forest, and reassembled it from scratch in the cellar – the better to effect his repairs, presumably!

... where the short-sighted Professor Joseph Rubeish (Donald Pym) introduces its owner to a fellow interned egghead, the virologist Lavinia Smith. Straight away the Doctor rumbles 'Lavinia' for a fraud – the girl is actually Lavinia's niece, journalist Sarah Jane Smith (Elisabeth Sladen).

🔪 As played by Mary Wimbush, Sarah's Aunt Lavinia eventually turns up in the one-off spin-off *K9 and Company: A Girl's Best Friend* (1981).

📖!🔪 Revealed for the first time here, the new, ank-like TARDIS key was introduced, with one eye on the merchandising chance, at Jon Pertwee's instigation and with the support of BBC Enterprises. As it turned out, it wasn't marketed at all.

With most of his men fighting in the Crusades, Edward of Wessex (Alan Rowe) finds his castle underdefended.

📖!🔪 The name 'Edward of Wessex' (given in each episode's closing credits; and Sir Edward's home is called 'Wessex Castle' in Part Two) is an old one, given to an Anglo-Saxon king born circa 871 AD, died 924 – the son of Alfred the Great, whom he succeeded in 899. The ancient kingdom of Wessex then



# THE TIME WARRIOR



described an area extending from Cornwall in the west to Kent in the east, with its heartland in modern-day Berkshire. With the rest of the country under Danish law, Edward was *de facto* King of England. Wessex then became an earldom, last held by King Harold prior to his death at the time of the Norman conquest – which marked the end of Wessex as a distinct region, making a High Middle Ages ‘Edward of Wessex’ an impossibility. Terrance Dicks’ novelisation corrects this error, naming Sir Edward ‘Fitzroy’ – a properly Norman surname, meaning ‘[bastard] son of the King’. (The title ‘Earl of Wessex’ was finally revived in 1999, given to Elizabeth Windsor’s youngest son on the occasion of his marriage – and so, after a gap of more than a thousand years, there is once more an ‘Edward of Wessex’!)

It’s strongly implied that the story occurs during the time of the Third Crusade, where the force raised by Richard I arrived in the Holy Land circa 1191, returning to England circa 1194 – events related, of course, in *The Crusade* (1965). Robert Holmes’ storyline mentioned a recorded history of 1200 years, plus Irongron’s allegiance to the territorial leader ‘Kingjohn’. The best guess as to when, exactly, the story is set ought, therefore, to be the late twelfth century – but this is contradicted by dialogue in *The Time Warrior*’s semi-sequel, *The Sontaran Experiment* (1975), which dates these events specifically to the thirteenth century.

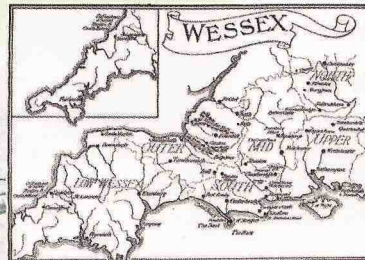
Edward tells his wife, Lady Eleanor (June Brown), that he has written to their neighbours, and hopes they might yet raise a joint force to rout the robbing Irongron.

Eleanor exits this scene to give orders for dinner... or so she says. In a scene recorded but edited out of the overlong episode (but reinstated in Terrance Dicks’ novelisation), she heads for the castle kitchens, where Hal (Jeremy Bulloch), the self-proclaimed “finest archer in England”, who followed Sir Edward to the Crusades and brought him back again when fever laid him low – is grabbing a snog off comely serving wench Mary (Jacqueline Stanbury). Eleanor tells Mary to take a flagon of wine to Edward, then questions Hal about his boast...

Jacqueline Stanbury’s only scene was therefore removed, but she can still be seen in *The Time Warrior* – that’s her carrying out an untouched plate at the start of the next Edward scene. Just a few weeks on from this episode’s transmission, she’d feature as WPC Hawkins

▲ Doctor Who delivers a stern lecture on the dangers of smoking. Either that or it’s a fag break between scenes for Kevin Lindsay.

▼ Jon Pertwee seems rather at home in the Middle Ages! Inset: the county of Wessex.



in several episodes of the twentieth series of the BBC’s police warhorse, *Dixon of Dock Green* (1955-76).

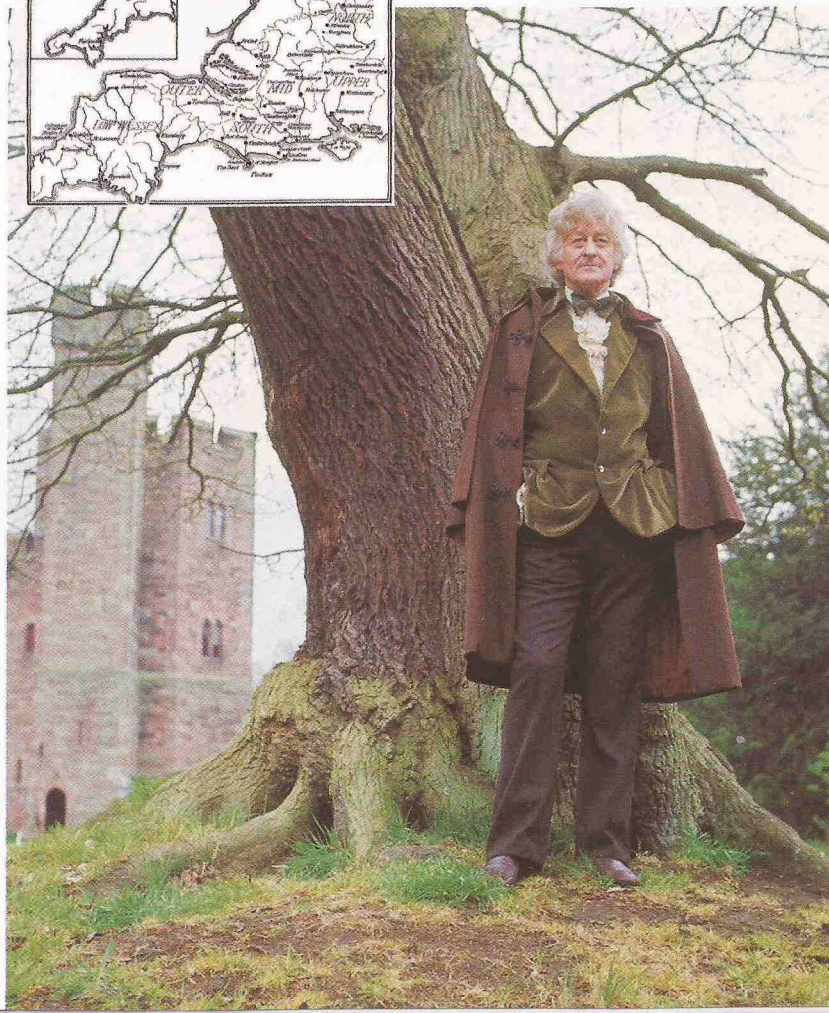
Edward’s squire, Eric (Gordon Pitt) is intercepted by Irongron’s men – but he refuses to read Edward’s note to the illiterate Irongron. When Eric fails to return, Edward frets... and Eleanor wonders if Irongron might not be assassinated by an archer’s arrow as he walks his battlements in the morning.

Edward claims he “could have ridden to my Lord of Salisbury’s castle three times over” since Eric departed. Assuming that Eric (whose capture, incidentally, is dramatised in Dicks’ novelisation) set out no earlier than first light, and that this scene takes place round about dusk, Salisbury can be no more than four hours’ ride away. A modern thoroughbred racing in a cross-country event might travel 20 miles in two hours, and that’d be enough for the day; but if Edward expects Eric to have returned by dusk, and doesn’t mind killing his horse with the pace, Wessex Castle surely cannot be within any more than a 15-mile radius of Salisbury – so no further than modern-day Ringwood to the south, say, or Andover to the north-east.

The first Lord Salisbury was, in fact, Robert Cecil (circa 1563-1612) – the son of Lord Burghley, Elizabeth I’s secretary of state.

Night-time at the research centre, where the Doctor tells Sarah he is working on a ‘rhondium sensor’ – which will wake him up if it detects ‘delta particles’. Meanwhile, Linx uses his ray tube to mesmerise Eric, who is forced to reveal the desperate state of Edward’s defences. The Doctor’s sensor is tripped – and soon Rubeish disappears from his sleeping cubicle, leaving his spectacles behind.

The Doctor uses a lamp to show up Linx’s image on the stairs outside. ►







  At storyline stage, Holmes imagined that Linx would dress in regular mediaeval armour to conceal his alien form. During the course of a raid on the present-day, he'd have left his helmet behind – this being the clue that enables the Doctor to follow Linx back into the past. (The title *The Time Warrior* perhaps seems a little more appropriate in this light...)

   According to Dicks' novelisation, the Doctor uses a "black-light lamp" with an "invisible beam" (eh?) to light up Linx's image. Any relation to the black light converter in Holmes' later *The Trial of a Time Lord* (Parts One to Four)?

Sarah listens in as the Doctor tells the Brigadier that he plans to follow the trail left by Rubeish's abductor. He departs in his TARDIS... unaware that Sarah has slipped inside.

 Somehow, both the Doctor and the Brigadier fail to notice Sarah stood beside the TARDIS (apparently awaiting her cue) and calling out "Professor Rubeish?" – when she can be little more than six feet away from them! (The fact that Sarah is seen only in a cutaway leads one to suspect either deliberate obfuscation of this absurdity on director Bromly's part, or that Sarah entering the TARDIS was recorded separately from the rest of the scene...)

 The Doctor's trip to Metebelis 3, as referenced here by the Brigadier, was seen in the preceding *The Green Death* (1973).

   In Dicks' novelisation, upon entering the TARDIS, Sarah hides from the Doctor inside a handy wardrobe. It's perhaps worth pointing out that a viewer with no previous knowledge of the bigger-on-the-inside TARDIS (someone tuning in for the start of a new series, say) would be utterly baffled by the fact that the pair of them have both entered this tiny box and yet conspired to not notice one another. (We don't actually get to see Sarah inside the TARDIS for another nine episodes, with *Death to the Daleks*, 1974.)

Morning has broken outside Irongron's castle, where Edward's archer Hal (Jeremy Bulloch) lies in wait for Irongron. The TARDIS lands close by – and the Doctor exits, followed by the as-yet-undetected Sarah. At last, Irongron and Bloodaxe appear on the battlements... but Hal's aim is spoiled by Sarah, who wants to know where she might find a telephone. Scouring the woods for the failed assassin, one of Irongron's men soon takes Sarah prisoner.

 Holmes' outline had Irongron's knaves using hounds to track down Hal and Sarah.

Her capture is witnessed by the Doctor, who follows her into the castle courtyard – then ducks out of view as Linx appears. The Sontaran removes his helmet, revealing his alien features...

 ... and, famously, sticking out his pink tongue. Is this supposed to imply he's taking the air?

 Readers might be forgiven for not knowing that this is where the Part One cliffhanger comes, since *The Time Warrior* is the only complete *Doctor Who* story from the original series never to have been released on home video in its original episodic format. Like all *Doctor Who* VHS releases up to that point, *The Time Warrior* hit the video shelves in March 1989 in compilation form. Though all previous compilation releases were re-released in full in the mid-1990s, *The Time Warrior* was overlooked – so an unedited release (on DVD, natch) is long overdue...

## PART TWO Broadcast: Saturday 22 December 1973

Linx replaces his helmet as more of Irongron's men approach, having captured Hal. Taken before Irongron, Sarah – who thinks the men are part of an historical pageant – demands to be released, threatening to report them all to the police. Arriving to demonstrate his latest invention, Linx observes that Sarah's clothing is machine-woven – and uses a remote control device to summon a robot clad in typically mediaeval armour.

   Throughout the first day's studio recording (Monday 28 May 1973), which was mostly dedicated to committing Part One's studio scenes to tape, actor Kevin Lindsay had worn only Linx's fibreglass helmet – meaning that Lindsay's own features can be fleetingly discerned beneath the Sontaran's helmet in his Part One scenes. The next day, however, Lindsay wore his part-fibreglass, part-latex Linx mask beneath the already-heavy helmet... and, his breathing significantly restricted, Lindsay collapsed in a faint while recording Part Two's Great Hall scenes. (It turned out that Lindsay suffered a heart condition, which contributed to his premature death in 1975.)

Her trance having lifted, Sarah slips out unnoticed... but runs away when she catches sight of the Doctor... who sees Hal hauled into the courtyard to be executed. Irongron offers Hal the chance to best his robot champion with his arrows and go free. Hal duly puts two arrows

▲ Hal the Archer and his merry men. Sadly it didn't go to a full series...



▲ Kevin Lindsay, sans Sontaran mask.

▼ Hal is brought before Bloodaxe in the Great Hall of Irongron's castle.





# WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

## JUNE BROWN (1927-)

Eleanor

### TV appearances include

*Doomwatch: Sex and Violence* (episode not transmitted, 1972) as Mrs Catchpole; *Survivors: Manhunt* (1977) as Susan; *EastEnders* (1985-) as Dot Cotton/Branning; *Gormenghast* (2000) as Nannie Slagg.

## JEREMY BULLOCH (1945-)

Hal

**Doctor Who appearances include** *The Space Museum* (1965) as Tor.

### Other TV appearances include

*Chocky/Chocky's Children* (1984-85) as Landis; *Robin of Sherwood* (various episodes, 1985-86) as Edward of

Wickham; *Spooks: 1.3* (2002) as Roger Welks. **Film appearances include** *The Spy Who Loved Me* (1977) as HMS Ranger Crewman; *Star Wars: The Empire Strikes Back* (1980)/*Return of the Jedi* (1983) as Boba Fett; *Octopussy* (1983) as Smithers; *Star Wars: Revenge of the Sith* (2005) as Captain Colton.

## JOHN J CARNEY (1940-95)

Bloodaxe

### TV appearances include UFO:

*Timelash* (1971) as Studio Security Man; *Blake's 7: City at the Edge of the World* (1980) as Sherm. **Film appearances include** *A Clockwork Orange* (1971) as Detective-Sergeant.

## DAVID DAKER (1937-)

Irongron

### Doctor Who appearances include

*Nightmare of Eden* (1979) as Captain Rigg; *Creatures of Beauty* (Big Finish audio drama, 2003) as Gilbrook.

### Other TV appearances include UFO:

*Flight Path* (1971) as SHADO Guard; *Porridge* (various episodes, 1973-77) as Jarvis; *Dick Turpin* (various episodes, 1979-82) as Captain Nathan Spiker.

## KEVIN LINDSAY (d 1975)

Linx

### Doctor Who appearances include

*Planet of the Spiders* (1974) as Cho-je; *The Sontaran Experiment* (1975) as Styre.

## DONALD PELMEAR

Rubeish

### TV appearances include

*Counterstrike: On Ice* (1969) as Dr Barker; *UFO: Confetti Check A-OK* (1971) as Estate Agent; *The Day of the Triffids* (1981) as University Gateman; *The 10th Kingdom* (2000) as Court Clerk; *Strange: Asmoth* (2003) as Mr Parrish.

## ALAN ROWE (1926-2000)

Edward of Wessex

### Doctor Who appearances include

*The Moonbase* (1967) as Dr Evans; *Horror of Fang Rock* (1977) as Skinsale; *Full Circle* (1980) as Garif. **Other TV appearances include** *The XYY Man* (1976) as Cummings.



into the robot... but it keeps coming, sword raised, and is about to deliver the *coup de grace* when the Doctor uses a crossbow to shoot the remote control from Irongron's hand. Out of control, the robot now menaces Irongron – and continues moving even after Bloodaxe has hacked its head from its shoulders.



Two actors played the robot in the courtyard scene: tall Dudley Long for the main part, with short Bill Monks stepping into the costume after Bloodaxe has hacked the robot's head from its shoulders. Dudley Long was also a writer who created and wrote Brian Murphy's lamentable BBC2 sitcom *L for Lester*.

With Irongron's men distracted, Sarah helps Hal escape.



Holmes' outline had the Doctor, 'Smith' [sic] and Hal all escaping Irongron's castle at this point – Sarah's suspicions regarding the Doctor being, presumably, an element added at scripting stage.

Furious, Irongron confronts Linx in his workshop, catching sight of Linx's toad-like features for the first time. When they leave to deactivate the robot, which Linx proposes to modify with a voice-activated control, the Doctor sneaks inside – meeting Rubeish, whose short-sightedness has protected him from the hypnotising powers of Linx's ray tube. Linx returns, but the Doctor barely has time to criticise his "typically Sontaran attitude" before Linx shoots him down...

Sarah has been taken to Wessex Castle, where she proposes a commando raid on Irongron's to capture the Doctor – whom she reckons is behind the kidnappings.



"Who is this 'Doctor'? What do you know of him?" Lady Eleanor asks Sarah – who doesn't answer, instead blathering on about "Scientists, learned men, they're being taken from the place I come from..." Sarah's proper answer has, of course, been trimmed in the edit suite – she's supposed to have told the Wessexes how she came from another place and another time, transported here by the Doctor after she hid inside his machine. The scene's abrupt ending betrays yet further excisions, with



▲ Probably the best monster mask in all of *Doctor Who*, don't you reckon?

▼ We expect the word "Hail!" was used here.



Edward wondering if this "witch-maiden" Sarah can be trusted, and Sarah making it plain that she intends to go on the raid with Hal – providing the Wessexes can lend her suitable (men's) clothes.

The Doctor recovers from Linx's blast, learning that the Commander was forced to abort his reconnaissance mission and make an emergency landing after being attacked by Rutans, against whom his species wages a perpetual war.



"Yes, as I thought – a Sontaran warrior," says the Doctor, after his captor has described himself as Commander Linx of the Fifth Sontaran Space Fleet. So is the Doctor distinguishing the Sontaran warrior caste from other, as-yet-unseen Sontarans? Their creator, the late Robert Holmes, once elaborated: "Contrary to popular belief, they do have other aims besides conquest. It is simply that all else, for the time being... has been subjugated to the single task of winning their war of



## THE FACT OF FICTION

◀ attrition against the Rutans, an equally dedicated superpower. To this end they have genetically re-engineered themselves..."

✎ The Doctor admits to having encountered Linx's race before – and he did, in the later-but-earlier adventure *The Two Doctors* (1985), in which the Sixth Doctor (Colin Baker) rescued the Second (Patrick Troughton) from the clutches of Sontaran warriors Stike and Varl.

Likewise, Linx is aware of the Time Lords, Sontaran military intelligence having assessed their home planet...

✎ ... which, despite having featured in both *The War Games* (1969) and *The Three Doctors* (1972-3), is here named 'Gallifrey' (in Holmes' outline, 'Galfrey') on screen for the first time (comic TV *Action* actually named the planet as such in July 1973 – after *The Time Warrior* recording, but before its transmission). Intriguing to note Linx's comments on the Time Lords: "Ah, yes – a race of great technical achievement, but lacking the morale to withstand a determined assault." "You'd be well-advised never to put that appreciation to the test," warns the Doctor – but they will, of course, in *The Invasion of Time* (1978).

Linked to a headset that shocks him with electricity if he tries to remove it, the Doctor is put to work monitoring an 'energy output programmer'.

! The Doctor warns Linx that if he gives humankind breech-loading weapons now, and they'll have developed atomic weapons by the seventeenth century. Er – how, exactly, is the invention of breech-loading weaponry (as opposed to muzzle-loading muskets and similar; a development not patented until 1811) causally linked to the nuclear sciences?

✎ Perhaps the Doctor is remembering when he found himself in a remarkably similar position – trying to prevent an alien from unleashing nuclear age technology on Saxon Britain in *The Time Meddler* (1965)?

Alongside two of Edward's men, Sarah and Hal scale the walls of Irongron's castle – and hear Irongron outline his plan to use Linx's rifles in a raid on Wessex Castle. Rubeish helps free the Doctor – but the Time Lord has no



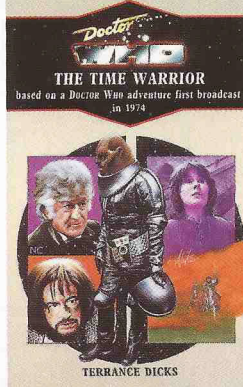
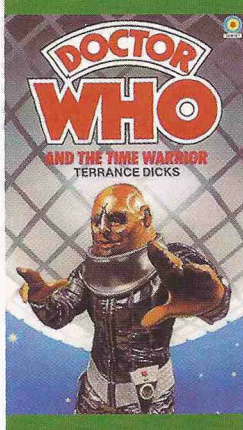
## FURTHER INFO

### • VIDEO

**The Time Warrior**  
COMPANY BBC VIDEO  
YEAR 1989  
CAT NO BBCV 4245  
AVAILABILITY DELETED

### • NOVELISATION

**Doctor Who and the Time Warrior**  
COMPANY TARGET BOOKS  
YEAR 1978 (reprinted 1993)  
AUTHOR TERRANCE DICKS  
AVAILABILITY OUT OF PRINT



◀ Irongron (David Daker) – don't strike him!



sooner exited Linx's lair in search of Sarah than he blunders into Irongron and Bloodaxe, using martial arts moves to evade the Captain. From the battlements, Sarah and Hal watch as Irongron and his men chase the Doctor around the courtyard. The Captain corners the floored Doctor and raises an axe: "He who strikes Irongron – dies!"

! If Irongron is describing a rule of his law here, there's been a clear miscarriage of justice, 'cos the Doctor doesn't actually *strike* Irongron on his way into the courtyard – he pulls Bloodaxe over, causing Irongron to stumble. Since this can't be a reference to the Doctor shooting the robot's remote out of Irongron's hand earlier (the Captain still has no idea "what fool" was responsible for that) – either Irongron is being terribly sensitive, or someone hasn't been paying nearly enough attention to the story...

## PART THREE Broadcast: Saturday 29 December 1973

Hal's arrow whisks the axe out of Irongron's hand, allowing the Doctor to escape.

✎ Incredibly, this is the *fourth* time that Irongron has had an object taken out of his hands by uncanny means in two-and-a-bit episodes (after his sword and his axe in Part One; plus the robot remote in Part Two). You'd think he might remark upon it!

This scene is roughly analogous to one described in Holmes' original outline, where Irongron has the Doctor dangled from his ramparts on a gibbet... only to see the Doctor escape after Hal severs the rope with an arrow, allowing the Doctor to drop into the moat below.

On the battlements, the Doctor greets Sarah – who has Edward's men take him prisoner. Rubeish is attempting to fashion an eyeglass when Linx returns to his workshop, only to find the Doctor gone. Upstairs, Linx learns that the Doctor has been taken back to Wessex Castle...

?🎯 Irongron ascribes to the Doctor "the gall of a camel". Leaving aside the question of whether or not the camel is generally noted for its excessive gall, how would a common country cut-throat like Irongron know what a camel was in the first place? Come to think of it, Bloodaxe doesn't stop to quiz his boss on the point, either! Could it be that, like Edward and Hal, Irongron and Bloodaxe have been crusading in the Holy Land, too? Back in Part One, Bloodaxe heard 'Sontaran' as 'Saracen' (not a word he'd learn in the backwaters of Wessex); and in whose army, exactly, did Irongron earn the rank of 'Captain'? Dicks' novelisation gives Irongron and his knaves an origin as Robin Hoods-turned-bad ("In the old days, he and his band had roamed the forest like wolves... Suddenly inspiration had come to Irongron. Why should he live the life of a hunted outlaw, when he could be as good as any nobleman, with a castle of his own?") – but isn't it neater to suggest they might be deserters? They're cowardly enough, as events will shortly prove...

The Doctor convinces Sarah that it's the alien Linx who's responsible for the kidnappings.





“Nasty, brutish and short” just about sums Linx up, according to the Doctor. The phrase is borrowed from the seventeenth century political philosopher Thomas Hobbes – who, in his masterwork *Leviathan* (1651), wrote that in a state of nature there’d be “a war of every man against every man”: “No arts; no letters; no society; and which is worst of all, continual fear and danger of violent death; and the life of man, solitary, poor, nasty, brutish, and short.” Just about sums up a kingdom ruled by Irongron, in fact...

Edward demands the ‘wizard’ Doctor uses his spells against Irongron. Hal reminds the assembled company that Irongron planned to march upon the castle before noon...

According to Hal, “Irongron marches here before noon – we heard this said from his own mouth!” Er, what Hal and Sarah *actually* overheard in the last episode was, “Tomorrow morning, at dawn, we march on Sir Edward’s castle. By sunset he’ll be feeding the crows!” So where did this *High Noon* business come from?

Preparing to defend the castle, the Doctor fills small sacking bags with a pyrotechnic powder concocted from saltpetre, sulphur and fat.

The Doctor’s description of the Time Lords as “galactic ticket inspectors” marks a distinct shift. Lofty Olympians with seemingly limitless powers at the time of their appearances in *The War Games* (1969) and more recently *The Three Doctors* (1972), Holmes would go on to present the Time Lords as officious and enfeebled by bureaucracy in *The Deadly Assassin* (1976).

A horn sounds as Irongron’s army arrives – only to find the battlements fully manned. But these men-at-arms are merely dummies...

▲ Oh brother! Sarah and the Doctor find an impenetrable disguise.

◀ Opposite top: Producer Barry Letts and Script Editor Terrance Dicks visit Jon Pertwee on location at Peckforton Castle.



▲ Lovely Lis Sladen as Sarah Jane – looking surprisingly good in a tabard!

▶ A bit more on-set larking from Pertwee and Daker, the scamps...

## THE TIME WARRIOR

There’s nothing new in the idea of manning a fortress with dummy troops. Perhaps the best-known example of such a ruse features in PC Wren’s famous Foreign Legion adventure *Beau Geste* (1924), which begins and ends with the remote Fort Zinderneuf being defended by corpses...

Linx shoots one of the dummies – and the Doctor’s ruse is exposed. Irongron’s men take to their scaling ladders – but the Doctor lobbs his exploding stink-bombs over the side, forcing Irongron’s forces to withdraw.

Dummies featured nowhere in Holmes’ outline, which had Linx successfully breaking his siege of Wessex Castle by using gunpowder (of his invention, rather than the Doctor’s) to blow in its walls... to no avail, for those within escape through a tunnel.

Back at Irongron’s, Linx mocks the Captain for leading the retreat. A victory feast is underway at Sir Edward’s, where the Doctor declares his ambition to capture Irongron’s castle, handing Lady Eleanor a list of herbs to make up a tranquillising draught. While Irongron nurses thoughts of revenge on Linx, the Doctor and Sarah call at the gate, disguised as monks begging alms. The Sentry (Steve Brunwick) lets them through. They proceed directly to Linx’s workshop, where the Doctor offers to help Linx with his repairs... if he will send the scientists back to his own time, help capture Irongron and ensure the destruction of the weapons he’s made. Linx responds by firing his ray tube directly at the Doctor...

According to Holmes’ original conception, Edward’s mission to gather together the local barons to battle Irongron would have proved successful – and they’d have mounted an attack on the castle around about here.

### PART FOUR Broadcast: Saturday 5 January 1974

Sarah lunges at Linx, cutting the blast short. Linx pontificates over the body of the weakened Doctor – who, seeing Rubeish sneaking up behind the Sontaran, brings up the subject of the Sontarans’ weak spot, the probic vent at the back of the neck, to enable the scientist to bludgeon Linx unconscious. The Doctor and Rubeish tie Linx up – but because Rubeish needs time to de-program the kidnapped scientists, the Doctor must find a way to distract Irongron. He sees the remains of Linx’s robot... Meanwhile, Sarah has made her way to the kitchens – where Meg is persuaded to put her to work. ▶





## THE FACT OF FICTION



 In his novelisation, Terrance Dicks makes a schoolboy error when he has Meg put Sarah to peeling potatoes; of course, the South American *Solanum tuberosum* shouldn't be imported to the British Isles until the time of Sir Walter Raleigh, some 400 years hence. (On screen, the roots or fruits that Sarah bundles into her sack aren't entirely clear – we'll have to wait for a future DVD restoration to be sure!)

Wearing the robot's armour, the Doctor presents himself to Irongron – who challenges his 'gift' to a duel.

 The 'Kitchen Hag' battered by Meg at the top of the subsequent scullery scene is Bella Emberg (1937-), famous for her many appearances as 'Comedy Old Bag' alongside entertainers Benny Hill and, most notably, Russ Abbot (in *Russ Abbot's Madhouse*, 1980-85, and *The Russ Abbot Show*, 1986-91, 1994-96). Bella had also appeared as one of the nurses in *Doctor Who and the Silurians* (1970).

When Irongron wonders if his robot can fight as well with its head removed, the Doctor identifies himself. In the kitchens, Sarah successfully slips the Doctor's sleeping draught into Irongron's men's food...

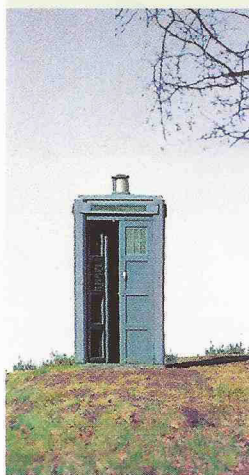
 In Holmes' outline, 'Smith' would have drugged the stew before lowering the drawbridge, giving Edward's forces access to the castle... where they'd encounter a number of Linx's automata.

Irongron releases Linx, then encourages his men to use the Doctor as a target for their new rifles. When she hears what's going on, Sarah races to the Doctor's rescue – releasing a chandelier on which he swings to safety.

 The Doctor compares his rather low-level swing on the candle-holder (performed by stuntman Terry Walsh) to the antics of "the daring young man on the flying trapeze" – who'd "fly through the air with the greatest of ease", according to a Victorian music hall number written by George Leybourne in 1861 in recognition of Jules Léotard, the Frenchman who had single-handedly invented the flying trapeze act and was then packing them in at the Alhambra Theatre in London. (Holmes would draw upon his love of the Victorian music hall at length in 1977's *The Talons of Weng-Chiang*.)

The pair escape back to Wessex Castle, returning to Irongron's once the sleeping potion has taken effect...

▲ "Ooof!" "Gerrof!"  
And so on...



▲ The TARDIS lands in Mediaeval England – with a stowaway on board.

▼ Sarah Jane Smith – it's just possible we might be seeing her again sometime soon...



In the workshop, the Doctor retrieves Linx's osmic projector and uses it to send the scientists home. Linx, meanwhile, tells the feasting Irongron that he is leaving, and the Captain would be well-advised to capture another castle. But the sleeping potion soon renders Irongron and his knaves unconscious.

In the cellar, Sarah sends Rubeish back through time while the Doctor grapples with the returned Linx – but Irongron, accidentally roused by Hal and holding Linx responsible for his bewitchment, enters just as Linx is about to destroy the Doctor. Linx blasts Irongron, then installs himself at the controls of his ship...

 Holmes' storyline had the Doctor despatching Irongron with a blade, after the latter had challenged the Time Lord to a duel.

Hal wakes Bloodaxe to warn him that the castle is about to be destroyed; Bloodaxe orders the knaves to flee.

 So... does nobody warn Meg and her scullions to leave the castle? In his novelisation, Terrance Dicks is humane enough to have Hal stop off to unlock the dungeons on his way to disarm Irongron and his knaves in the Great Hall, "sending an astonished squire Eric scurrying into the forest" (by way of contrast, Robert Holmes tells us early in Part Three that poor old Eric has died, summarily, in Irongron's dungeons) – but it's a bit much that, despite telling Eleanor earlier that "there are innocent people in that castle", the Doctor doesn't actually ensure the safety of Irongron's people. (Is it cos they is Anglo-Saxon? When he first arrives at Wessex Castle in Part Three, the Doctor's attitude towards "civilised people" Edward and Eleanor is remarkably deferent, despite the Normans being no more or less superstitious than their neighbours.)

As the Doctor comes to, Hal returns to the cellar... and looses an arrow through the closing door of Linx's spaceship, striking the Sontaran square in the probic vent.

 In Holmes' outline, having polished off Irongron, the Doctor seized upon Hal's crossbow to shoot Linx dead.

But Linx's dead hand hits the take-off button nonetheless, and the Doctor, Sarah and Hal exit the castle moments before the exploding spaceship destroys it outright.

 Stock footage of quarry blasting is cut in, rather unhappily, to cover the lack of an exploding castle shot.

After admitting to Hal he's not a magician at all, the Doctor leaves the scene in his TARDIS, taking Sarah...

 ... to a London colonised by giant lizards, in *Invasion of the Dinosaurs* (1974). Or, if you prefer, to a Hampstead Heath colonised by the Parakon Corporation, in Barry Letts' 1993 radio play *The Paradise of Death*. DAM





## IT'S ALL VERY URGENT...

It's TARDIS time again here at *Matrix Data Bank*. First off, **NEIL SULLIVAN** writes via email in response to my recent appeal for sightings of real police boxes in TV and film. He recently saw one in the 1959 Ealing comedy *Too Many Crooks* – hurrah! Also **CLIVE HUGGETT** is sure that police boxes can be seen in the background in *Genevieve* and *Peeping Tom*. Lovely work boys, they're building up nicely.

Next up, **RICHARD LONG** emails to ask 'Until the start of the 2005 series the panel on the door of the TARDIS had always read 'Officers and cars respond to urgent calls' but since Rose it now reads 'Officer and cars respond to all calls'. I'm not going to ask you to try and explain how – but what did real police boxes say? Is the new wording more or less accurate?' On receiving this question, an intrigued Sorvad immediately phoned the police on 999 for an answer. (Not really.) Interestingly, I



discovered there were a variety of different police box designs since the very first one in the UK was patented in 1891. As we know, it's hard to find pictures of police boxes, but some that look pretty much like the TARDIS have just the word POLICE above the doors (some of these survive in Glasgow, for example), and variations on the panel include this rather wonderful example:

PULL DOOR AND HOLD OPEN DOOR  
WAIT FOR THE STATION TO SPEAK  
SPEAK HERE



The panel wording used (generally) pre-Rose seems, from the evidence I can find, to be accurate. And here's something I didn't know until I checked. ALL CALLS appears on the panel many times in 1980s stories – URGENT last appears in *The Trial of a Time Lord* (1986). There's a long and involved story about various props and detachable panels here which would swallow up the rest of the column, so I advise you all to wallow in the quite, quite marvellous and lovely site 'The TARDIS Library' at <http://homepages.paradise.net.nz/~trekker/policeboxes/> which will answer all your TARDIS and police box design questions far better than I ever could.

Also, although Richard didn't want me to answer why the lettering's changed, I'm going to anyway. I think it's because the TARDIS' chameleon circuit is stuck, but it occasionally wobbles and small details are altered.

## DON'T PULL TO OPEN!

But that's enough real ones, we want the TARDIS! **ANDREW LIDDELL** writes to ask 'In the new series the interior doors now open directly onto the outside world. Indeed, we can see the police box's telephone inside the control room. Although the main door can be locked, the smaller panel, giving access to the telephone, can always be opened, as the Doctor does in *The Empty Child*. Doesn't that mean that anyone

# MATRIX DATA BANK

opening the panel can see (or, indeed, fire into!) the control room?' I think that the Doctor (and possibly Rose) can certainly open that panel – and the speaker in the phone can be used by the highly advanced Chula tech – but I bet you a Pepsi that nobody else can. In the old series, there's never any evidence to show there's a phone in the panel (the only time we



see phones behind police box panels – in *Logopolis* and *Delta And The Bannermen* – it's a real police box). So the phone must have been one of the TARDIS' additions – or perhaps the Doctor tinkered with the exterior design between the TV Movie and *Rose* as he did to the interior. There's also the possibility that the exterior phone panel doesn't open into the control room at all – it being in another dimension from the exterior – as the phone the Doctor uses in *The Empty Child* is attached to a blue-painted panel, whereas the one we can see inside the TARDIS is attached to a white panel. Any further ideas from you lot on this one...?

## A SPELL OF STRANGENESS

Staying with Series One's tale of Nancy and nanogenes, **JODIE PASSEY** (age 10) of Orpington writes 'In the episode *The Doctor Dances*, when Jim, one of the children being cared for by Nancy, receives a message from the empty child through the



typewriter, how is everything spelt correctly, even though the child is supposedly only four years old?' The important thing here is that Jim is merely channeling the question – "Are You My Mummy?" – from the empty child, Jamie, whose quest for, er, his mummy, gets transmitted along with his gas mask and injuries. Jodie point out, very reasonably, that Jamie is only four, and my reply to that is that it's just possible that Jamie could have learnt to spell those four quite simple words even at his age (the drawings in his room at the hospital are spelt properly). Perhaps Nancy taught him to read – there was no telly then, after all!

## TIME FOR A TRIP HOME?

Now to **THOMAS SIMPSON**, who writes with a question I've been dreading ever since *Matrix Data Bank* was revived. 'Why does the Ninth Doctor say he's the last Time Lord left because he clearly isn't. His past selves still exist don't they? And they still count as Time Lords, don't they?' Luckily, I've been dreading it so long I have the answer! The first thing to say, however, is that the Doctor doesn't count as many different Time Lords, Thomas – although we've seen ten of him, they're all the same person, so whether or not his past selves exist, he can still be the last of the Time Lords. But I think Thomas actually means that since we saw past Doctors meeting other Time Lords, visiting Gallifrey, etc, they must all still exist somewhere in the past. So why couldn't he just pop back to before the Time War and pay them a visit?

It all boils down I think to what a previous holder of this very *Matrix Data Bank* chair, long ago when Sorvad was merely a deeply unattractive teenager, called 'Gallifrey Mean Time'. This means that for Time Lords there's a kind of 'Gallifrey Time' which exists in parallel with our own time. That's why, in the classic series, the encounters of the Doctor and the Master – both Time Lords – happened in sequence, despite them both having TARDISEs and being able to nip back and forth in time and space. It's also why encounters between Doctors – as seen in *The Three Doctors* (1972) and *The Five Doctors* (1983) – only happen in emergencies on the decree of senior Time Lords with the power to break that chain. (I'd argue that *The Two Doctors* (1985) also falls into that category; when the Sixth Doctor feels the Second Doctor's pain, I reckon the Time Lords have allowed him to – so he'll go to his rescue and prevent the Androgums getting time technology.) After the Time War, neither the Time Lords (apart from the Doctor) nor the time-travelling Daleks exist in Gallifrey Mean Time. So what we saw in the classic series happened, but the Doctor's not going to be able to meet earlier selves or 'classic' Daleks again.

Remember the Gelth saying that the Time War was 'invisible to lesser species'? I think that means us. And it may be that this kind of conceptual view of time is simply impossible for our limited minds (compared to the Doctor's or Rose the Bad Wolf's) to understand. As Meglos once said, "It is beyond your comprehension."

Hmmm. I think I'll start saying that whenever I get stuck for an answer... **DW**



# AUDIO ADVENTURES

PREVIEWS OF THE LATEST  
DOCTOR WHO AUDIO DRAMAS



**AUDIO DRAMA** Big Finish  
RELEASED April 2006  
**FEATURING** The Fifth Doctor, Peri  
and Erimem  
**SETTING** England, the 1480s & 1590s  
**STARRING**  
The Doctor.....PETER DAVISON  
Peri.....NICOLA BRYANT  
Erimem.....CAROLINE MORRIS  
Earl Rivers.....JON CULSHAW  
Richard III.....STEPHEN BECKETT  
Mr Seyton  
.....MICHAEL FENTON-STEVENSON  
Clarrie.....ARTHUR SMITH  
Henry, Duke of Buckingham  
.....MARCUS HUTTON  
Sir James Tyrell.....CHRIS NEILL  
Susan.....KATIE WIMPENNY  
Judith.....LINZI MATTHEWS  
**DIRECTOR:** Gary Russell

When their visit to an early performance of Shakespeare's *Richard III* proves unsatisfactory, the Doctor feels obliged to take Peri and Erimem to investigate that notorious King of England and the Princes in the Tower, first-hand. But London in the 1480s can be a turbulent place, especially when another time traveller is in town... What happens when the meddling comes to light? What unexpected truth can the Tower of London hide? And why exactly is there a large, threatening robot in the TARDIS?

▼ Impressionist Jon Culshaw joins Erimem actress Caroline Morris.

► Facing page: Arthur Smith with Katie Wimpenny and Linzi Matthews.



## THE KINGMAKER

Written by NEV FOUNTAIN | Preview by MARK WYMAN | Illustration by MARTIN GERAGHTY

**ALMOST THREE YEARS AFTER HIS** cunning Fifth Doctor audio *Omega*, prolific comedy writer Nev Fountain returns to the Big Finish fold with another Peter Davison adventure. The fate of England's fifteenth-century boy king, Edward V, and his younger brother – popularly assumed to have died in the Tower on their uncle's orders – was bound up in some bitter infighting between royal dynasties called the Wars of the Roses. It's a fascinating controversy in English history. So, Nev: should we assume that *The Kingmaker* is a 'pure' historical, with minimal dramatic licence?

"How dare you!" Nev replies, feigning indignation before explaining, "Really, I can't write without jokes, but I started more thoughtfully here than with *Omega*. In *The Kingmaker*, I'm looking at the Doctor's role in his own historical stories and

subverting the typical styles. *Doctor Who* always has to have the story changing, but the ending staying the same..."

Indeed, but how far has Fountain pushed that? "Well, my stories probably thrive on an amount of surprise, but it is almost a pure historical – apart from the robot," he insists. More like Donald Cotton's *The Myth Makers* (1965) than its fellow historical *The Aztecs* (1964), then? "Absolutely! If Rob Shearman is the Robert Holmes of Big Finish, then I like to think of myself as their Donald Cotton kind of guy: tongue-in-cheek, with big and broad characters."

Caroline Morris (companion Erimem) clearly enjoyed the story's style. "Peri and Erimem get stranded in a big conspiracy in medieval London," she explains, "and it's exciting – having to fend for ourselves without the Doctor. We've done some heavy stories recently with lots of screaming, so this is a lovely relief."

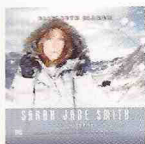
How had this become your second Big Finish drama, Nev? "I suggested a story to (producer-director) Gary Russell where the Doctor is faced with

doing something truly ghastly for time to be made right. In historicals, he can't be a hero. He has to favour what happens – something terrible, usually, but if the bastards win, he has to let them win. Now, you can't do Richard's reign justice by landing on just one day in history. When working out how to encompass those two years (1483 to 1485), my twin schools of influence were the intricate plotting of murder mysteries – I'm a big fan of Agatha Christie, for example – and my comedy base. The trick in good murder mysteries is to give the audience information, but not in the way they expect!"

There's a larger-than-average cast here. "Yes, and I decided to write their dialogue in modern style. Two hours of uncomfortable 'thees and thous' would strangle my writing." Don't period dramas reflect the era in which they're produced anyway, as much as when they're set? "Absolutely; I did that in our Radio 4 sitcom *Elephants to Catch Eels*; lots of the humour here sprang out that way."

As British comedy goes, the cast line-up is fairly stellar. Jon Culshaw is





SARAH JANE SMITH:  
**SERIES TWO: SNOW BLIND**

CD | BIG FINISH | £10.99 | OUT NOW

The second series of audio plays starring Elisabeth Sladen as Sarah Jane continues with this chilling tale by David Bishop.

probably the best known to **DWM** readers – for his legendary *Dead Ringers* impressions of Tom Baker – but Arthur Smith and Michael Fenton-Stevens are celebrated performers too. Was Nev writing the roles with each in mind? “No, I never presumed they would do it. It’s gratifying when people trust you enough to do this. I knew Arthur from Radio 4’s *Loose Ends*, and Michael has often been in my stuff, but I specifically wanted Jon to be involved. Gary was pretty excited that I could get those people by pulling in some favours...”

Culshaw appears as the princes’ uncle, Earl Rivers. “Nev phoned me one day,” he explains, “saying he needed a favour, and this sounded like fun. Being here is very special: not many programmes can make you schlep across to Stockwell on a Sunday afternoon when you could be in the pub!” Since Culshaw mimics him so well, was Tom Baker ‘his’

that, “I’m playing Clarrie: a disgusting barman, infested with fleas. Obviously, it’s a tough role for me to fulfil. The plot’s complicated, but working on this has been the greatest day of my life, and I might as well die afterwards. Or maybe matron will take me back to the home first? Seriously, I respect Nev; his meshing of *Doctor Who* with *Richard III* is both funny and interesting.”

King Richard himself was cast by Gary Russell, from Fountain’s characterisation. “Richard, amazingly, was only 29 when he died,” says Fountain, “so I’ve written him as quite the northern firebrand. He was a blunt soldier and, like the other nobles, young and vigorous. They lived life hard and short. After doing my research, I worked lots of suspects in. There’s Tyrell and Buckingham, Richard himself... I want listeners to think ‘Did he or didn’t he?’ for as long as possible.” Yet ‘Warwick the

“Peri and Erimem get stranded in medieval London. It’s exciting having to fend for ourselves!”

Doctor as a boy? “No, Jon Pertwee, really. I was four in early 1973, and I vividly remember it as genuinely frightening but completely exciting; I was hooked, but when Tom came in I couldn’t take it at first. I’d liked Pertwee’s heroic, urgent edge; Tom was much more comedic. But a few stories in, I thought ‘Wow – he’s fantastic!’”

Michael Fenton Stevens hints that his character, Mr Seyton, “causes all sorts of chaos, attempting to change the past, which the Doctor has to sort out. I’d better not say who I end up being...” As for the princes, “Richard’s always blamed for their disappearance, but perhaps we’ve given the definitive version here!”

Arthur Smith, meanwhile, explains

Kingmaker’, whose machinations so influenced the Wars of the Roses, was already dead. So why the title? “It’s the name of Clarrie’s tavern, but that’s not the really apt meaning...”

Did Fountain’s research give him a new perception of the notorious king? “Whether Richard killed any royal children or not, he did kill dozens of opponents – including minor nobles’ children – early in his reign. So did Henry Tudor, when he succeeded Richard. That alone doesn’t make them heroes or villains of their very violent times.” At any rate, it’s probable that the Fountain theory is not one that’s been advanced dramatically before now. “Oh, I’m a very intricate plotter,” says Fountain, with some justified relish. **DWR**



FIRST I LOSE MY FRIENDS, THEN MY  
TRANSPORT. NOT THE BEST DAY I’VE HAD...

# DOCTOR WHO

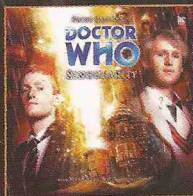
PETER DAVISON IN



## THE KINGMAKER

RELEASED APRIL 2006 ON DOUBLE CD  
priced £14.99 (£15.50 overseas)

ALSO AVAILABLE



SINGULARITY

AVAILABLE FROM SELECTED BRANCHES OF:  
Ottakar’s and HMV and specialist shops such  
as 10th Planet, Galaxy 4 and Forbidden Planet.  
Or buy direct from Big Finish via mail order!

CHEQUES PAYABLE TO:

Big Finish Productions, PO Box 1127,  
Maidenhead, Berks, SL6 3LN

CREDIT CARD HOTLINE:

Telephone: 01628 824 102

Fax: 01628 824 314

Email: [mailorderenquiries@bigfinish.com](mailto:mailorderenquiries@bigfinish.com)



THE GAME

SUBSCRIPTION DEAL:

Subscribe to Big Finish’s DOCTOR WHO range  
to receive free CDs, behind-the-scenes features,  
plus our annual DOCTOR WHO subscribers’  
free story.

SUBSCRIBE AND SAVE:

Six stories for £70.00 – save almost £20.00!  
(£79.00 overseas) or purchase 12 stories for  
£140.00 – save almost £40.00!  
(£158.00 overseas)

**BIG  
FINISH**

[www.bigfinish.com](http://www.bigfinish.com)



# DVD PREVIEW



seeing someone against a plain background. So I went out of my way, on the *Beginning* extras I did, to have interesting things going on – time tunnel effects and so on. Come *Genesis*, I wanted to go one step further. A guy called Adi Denney works for me full-time doing video editing, and I provided him with the interview material and let him go to town. And it looks fantastic!”

Levine makes the unusual point of emphasising the impact of the lighting designer, Duncan Brown, on the finished production. “I want to show that there are many different facets to this sort of production. The lighting on *Genesis of the Daleks* is exceptional – when the Daleks come in, you see their shadow across the wall long before the Daleks themselves, and that’s achieved by brilliant lighting... so credit where it’s due, people like Duncan Brown and [sound effects supervisor] Dick Mills have made such a contribution to *Doctor Who*, that I can’t believe they haven’t been on a DVD before now.”

“I am in love with the Daleks!” admits John Kelly. “I’ve wanted to do a big Dalek documentary for some time. And 53 minutes might seem like a long duration, but not when you are trying to cram in 26 years! Using archive material from sources other than *Doctor Who* itself is useful – most fans will have seen the actual episodes, so I used clips that viewers will be less familiar with. Hopefully, every five minutes, people will wonder, ‘Oooh, where’s this from then..?’! Of course, newly discovered material from *The Power of the Daleks* couldn’t have happened at a better time...”

*Genesis* has had some fairly recent restoration work performed – for the last BBC2 repeat in 2000, and with the 1979 abridged LP version having been remastered for CD release in 2001. “When I did the CD,” explains audio restoration expert Mark Ayres, “I used the original LP as a template and recut the TV soundtrack to match – adding a couple of scenes back in – then cleaned that up... so I have started from scratch here.”

This ground-up rework applies to the picture too... “The last restorations were only made to the final three episodes,” says

## GENESIS OF THE DALEKS

DVD BBC DVD/2 Entertain | CERT PG | PRICE £19.99 RRP | OUT 10 April 2006 | PREVIEW BY David Darlington

**GENESIS OF THE DALEKS CAN STAKE A** claim to being the most famous *Doctor Who* story of all – everyone over a certain age remembers it. But then, it has been on terrestrial TV, what, five times? “Six!” corrects DVD content producer Paul Vanezis, “in one form or another!” Six? Gosh... and as with the recent *City of Death*, *Genesis* is a double-disc set to create room for all the extra content. But even with double the space, there’s never the capacity for everything...

“Initially,” reveals Vanezis’ colleague Steve Roberts, “it was planned that a 90-minute



compilation version from 1975 would be included, unrestored – but the documentary features ran so long that there wasn’t room!”

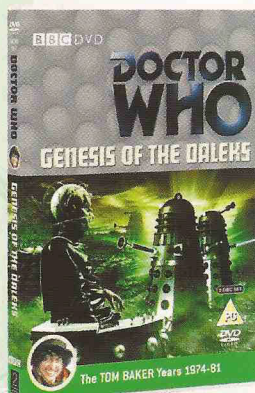
There have been quite a few Dalek-related DVDs in the last year or so. Cashing-in on a renewed wave of Dalekmania, in the wake of the recent TV series? “We aim to release one Dalek adventure per year,” Vanezis asserts. “*Genesis* is just this year’s Dalek release. It would have been a mistake to release it close to the last BBC2 transmission in 2000, but that’s not an issue now. In terms of extras, we have John Kelly’s light Dalek feature, and Ian Levine’s more sober ‘making of’. John

**“53 minutes might seem like a long duration – but not when you are trying to cram in 26 years!”** *The Dalek Tapes* producer John Kelly

**FEATURING** The Fourth Doctor, Sarah Jane and Harry.

### EXTRAS

- ▶ Commentary featuring stars Tom Baker, Elisabeth Sladen and Peter Miles and director David Maloney.
- ▶ *Genesis of a Classic* – a 62-minute documentary on the making of the story.
- ▶ *The Dalek Tapes* – 53-minute documentary looking at the history of the Daleks.
- ▶ *Blue Peter* featuring a young viewer’s *Doctor Who* models.
- ▶ Continuity voice-over and in-vision items from the original and some repeat transmissions of this story on the BBC.
- ▶ Photo gallery
- ▶ Production text subtitles
- ▶ PDF versions of the 1976 *Doctor Who Annual* and the *Radio Times* billings for the original transmission.



had already pitched *The Dalek Tapes* verbally, we all liked it and he was commissioned on that basis. With *Genesis of a Classic*, another producer dropped out, and Ian was keen – having completed a feature on *The Beginning* – and wanted to take the same approach, so he was commissioned.”

“Half an hour of talking heads, shot against plain black or white, isn’t visually stimulating,” insists Levine. “If you watch *Doctor Who Confidential*, for instance, something is going on all the time, it’s fast-paced. The current generation of viewers has greater expectations than just

Vanezis. “and we have systems in place now which make big improvements for digital viewing – so starting again was the only option.”

And after an absence of several years, former Doctor Tom Baker has contributed to this release. Where’s he been hiding? “We always ask for Tom,” Vanezis reveals, “but our dates have always clashed with other work or holidays. For *Genesis*, he was able to combine our interview and commentary with other work in London that week.”

“I’m very glad Tom did it,” enthuses Levine. “And yes... I think we were just very lucky!” **DWM**



FOUR 10th ANNIVERSARY  
**G4**  
GALAXY

galaxy4.co.uk

TWO  
FEET  
TALL



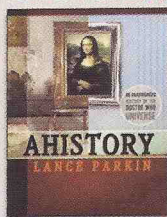
### GIANT CERAMIC STORAGE JAR

Giant two feet high ceramic  
TARDIS storage jar.  
Limited to 200 pieces  
£125 + £10 shipping

A HISTORY OF THE UNIVERSE  
Lance Parkin's history of the  
Dr Who Universe is brought up to date  
to include novels and audio adventures  
£19.99 + £4.50 p&p

### ALIENS AND ENEMIES

Picking up where Monsters  
and Villains left off, this new  
volume looks at new enemies  
including Sycorax, Gelth and  
Reapers. Classic villains such  
as Zarbi, Sutekh and the  
Robots of Death also make  
an appearance.  
£7.99 + £2 p&p (May)



### THE DALEK CONQUESTS

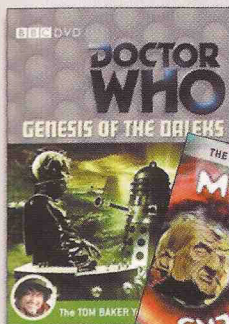
In a new audio CD, Dalek voice  
Nicholas Briggs tells you everything  
you ever wanted to know about  
the Daleks (Due May)  
£13.99 + 70p p&p  
Pre-order POST FREE

Three ceramic collector  
plates with stunning  
new images from series one  
1: Doctor, Rose & Cpt Jack  
2: The Doctor  
3: The Villains  
£29.99 + £2.50 each  
ORDER ALL 3 POST FREE  
(Due Spring)



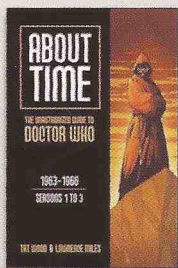
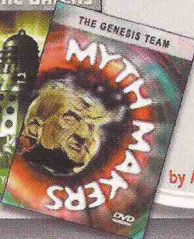
### GENESIS OF THE DALEKS

DVD starring Tom Baker  
£19.99 + 70p p&p



### MYTH MAKERS DVD THE GENESIS TEAM

Reeltime take a look back at the  
classic story. With contributions  
from Peter Miles, Michael Wisher  
and Roy Skelton. Presented  
by Andrew Wisher £12.99 + 70p p&p

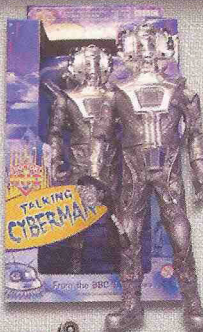


OUT NOW  
ABOUT TIME 1  
The first Doctor era  
£12.99 + £3 p&p

ABOUT TIME 2  
The Second Doctor  
£12.99 + £3 p&p  
(Out August)  
ABOUT TIME 6  
(Now due late 2006)

### DALEK DUVET COVER

Single duvet cover  
with pillowcase  
£24.99 + £5 p&p  
BEANBAG  
£29.99 + £7 p&p  
CURTAINS  
66" x 72"  
£39.99 + £6



Classic Series  
8" tall  
TALKING  
CYBERMAN  
with Cybergun  
and Cybermat  
£19.99  
+ £2.50 p&p  
(Due Summer)



### MICRO ACTION TALKING DALEKS

2.5 inches tall, pull back motor, 7 classic Dalek phrases  
Set of 7 £69.99 POST FREE (All due Summer)  
Supreme Dalek (Specialist shops only) £9.99 + £1.50 p&p

### NEW SERIES REMOTE

Flashing lights, 8 sound samples,  
illuminated eye, automated  
head and eye movement,  
poseable gun platform  
£44.99 + £7 p&p

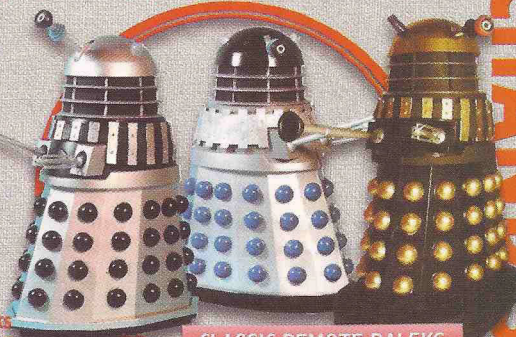
### WALKIE TALKIES

Two 12" Walkie-Talkie figures  
of the Doctor and Slietheen  
£19.99 + £7 p&p



### CLASSIC REMOTE DALEKS

12 inch height,  
flashing lights,  
voice commands,  
batteries included  
£49.99 + £7 p&p  
NEW COLOURS  
Evil Of The Daleks  
Death To The Daleks  
Supreme "Planet Of"  
All due Spring



### CLASSIC REMOTE DALEKS

## Doctor Who Magazine Back Issues



Issues 301 to 349 £4.50 each  
(Excluding issues 313, 326)

Issue 350 (with facsimile of issue 1) £10

Issue 351 (cover mounted CD) £10

Issues 353, 354, 355 £6 each

Issue 356 (with Dalek poster) £10

Issues 357 to 366 £6 each

### SPECIAL ISSUES

Fourth Doctor Special Part 1 £10

Fourth Doctor Special Part 2 £10

First Doctor Special £10

Seventh Doctor Special £10

In Their Own Words Vol 1 £8

Doctor Who Companion New Series 1 £20

Postage £1.50 each up to a max of £7



## The Art Of Doctor Who

A soft cover book produced in association  
with GALAXY FOUR and the BBC.  
Over 80 pages of full-colour SERIES ONE BBC  
artwork in book form for the first time. Features  
conceptual artwork, digital FX, gadgets and  
gizmos, the TARDIS, alien creatures and the  
destruction of Big Ben! £3.99 + £1.50 p&p



## Radio Times 10th Anniversary Special

Excellent reproduction of the special magazine  
originally released in 1973 to celebrate the  
programme's tenth anniversary. Restored and  
reprinted. £14.99 + £1.50 p&p



drwho@galaxy4.co.uk

493 GLOSSOP ROAD SHEFFIELD S10 2QE Tel: +44 0114 2684976 Lo-call 0845 166 2019

Prices correct at time of going to press. Cheques payable to GALAXY 4 We accept VISA, MASTERCARD and SWITCH/MAESTRO. Free Post Offers and P&P quoted is UK only. Minimum order value accepted is £9.99

OFFICIAL DOCTOR WHO MERCHANDISE SUPPLIERS





## STILL GETTING AWAY WITH IT

AUTOBIOGRAPHY Sci Fi Collector | BY Nicholas Courtney & Michael McManus | PRICE £14.95 | OUT Now

### THE FIRST QUESTION TO BE ASKED OF

Nicholas Courtney's book is, is there any need for it in the first place? After all, this isn't the first time Courtney has spoken about his life and career. Courtney's first autobiography, *Five Rounds Rapid!*, was published in 1998, and in 2002 Big Finish got in on the act with a three-CD audio version read by Courtney himself. Explanation for this second autobiography comes towards the back of the book. Originally, co-author Michael McManus had approached Courtney with the idea of collaborating on a novel or audio script about the Brigadier. That project stalled, however, and listening to Courtney's dissatisfaction with the way his first autobiography had been put together, McManus changed tack, encouraging Courtney to have another bash at his life story.

The result is indeed a much better book than the original, and one that can largely be looked upon as brand new, as the authors have not only brought the story up to date but have returned to Courtney's original *Five Rounds Rapid!* manuscript to reinstate cut material. A major improvement has been to rid the text of the original's somewhat clumsy attempts to link every anecdote with a *Doctor Who* reference, as well as the irritating habit of referring to the series' actors by the stories they were in, such as 'Hugh Spearhead

from *Space Burden*' and 'Bernard The Deadly Assassin Horsfall'.

However, the book does have something of an odd structure. The first part, covering Courtney's early career up to his first *Doctor Who* appearance as Security Agent Bret Vyon in 1966's *The Daleks' Master Plan*, is dealt with in chronological order. From there on, however, things get a bit jumbled up. Courtney deals with his *Doctor Who* years, from *Master Plan* to his stories as the Brigadier, all in one go and then, having brought things up to date, returns to 1965 to cover the same period

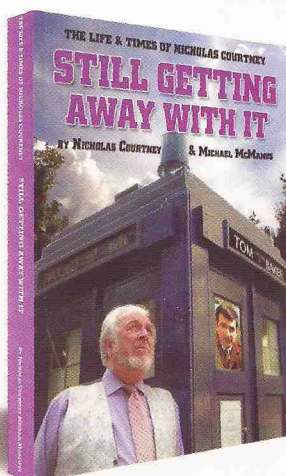
but from outside the programme. The problem with this approach, and the order in which it's presented, is that it doesn't always serve Courtney's personal life very well, particularly in the *Doctor Who* section, where Courtney appears married one minute and single the next.

Overall, though, there's a lot in Courtney's book to enjoy. While the stories themselves might be familiar, the emphasis Courtney brings to them gives them some fresh spin – Jon Pertwee and Patrick Troughton's rivalry when filming *The Three Doctors*, for example, played down over the years as just a bit of fun but recalled by Courtney as 'considerable' and making early rehearsals quite uncomfortable. There's also an intriguing section on *Doctor Who* and the *Silurians* – particularly in light of Barry Letts' view of Fulton McKay as a potential Doctor – where Courtney remembers Pertwee becoming increasingly insecure when he realised just how much presence McKay had in front of the cameras, and how many close-ups he was getting.

Bringing his memoirs up to date, Courtney casts an eye over his Big Finish stories and the return of the TV series, neither of which seem entirely to his taste. *The Spectre of Lanyon Moor* aside, the actor finds most of his audio plots baffling, while he views the 2005 series as 'restless' – although he's quick to add he'd be back like a shot if asked. In his witty 'Foreword', Tom Baker hopes Nick won't be too reticent with his secrets and opinions, and thankfully he hasn't. On the whole, though, this is an autobiography that glows with warmth and affection for everyone it concerns.

VANESSA BISHOP

Illustration BEN WILLSHER





# NIGHT THOUGHTS

AUDIO DRAMA Big Finish | BY Edward Young | PRICE £14.99 | OUT Now

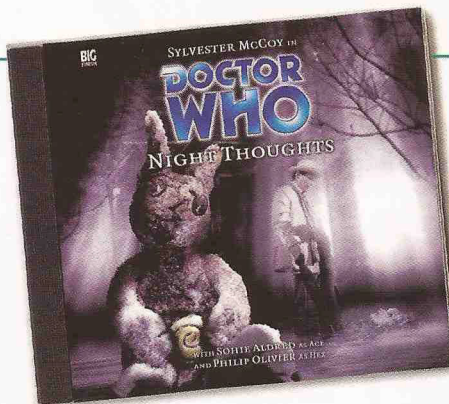


**THE CD SLEEVE OF THIS NEW BIG** Finish audio play tells us that Edward Young originally wrote the script in 1989, just before *Doctor Who* originally drew to an end. Listening to the play 16 years later, it's easy to imagine how the BBC might have handled a television version of *Night Thoughts* in 1990. Setting the story in an isolated and creepy mansion populated with stuffed animals, with a strange laboratory in the attic and something nasty in the cellar, having the Seventh Doctor and his companions shadow the shifty residents, and featuring many unexplained and apparently supernatural events, *Night Thoughts* could have been another *Ghost Light*. Add to this a Doctor who will hop back and forth in time to understand

events, an Ace who's ready to talk about her mum and grandmother, and a villain whose motives are more complex than a simple desire for power or conquest, and you have a typical Seventh Doctor story.

The first episode in particular resembles *Ghost Light* by having the TARDIS crew stumble out of a storm and into a tangle of tensions, barely-buried resentments and unspoken recriminations that their presence will help to unravel. Aside from a grisly

**"It's easy to imagine how the BBC might have handled *Night Thoughts* in 1990..."**



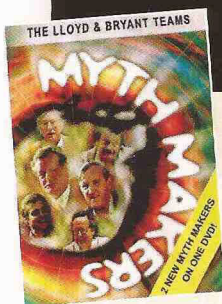
bear story, the Doctor lets others do the talking, drawing out old secrets with a well-timed prompt and verbally sparring with the upright Major Dickens (a one-note performance from the usually reliable Bernard Kay) just as he did with Reverend Matthews in the earlier story. Perhaps unconsciously reflecting the savage editing of so many Seventh Doctor episodes, Young presents us with a choppy, disjointed narrative, skipping from scene to scene to create a montage of significant moments, flashes of light illuminating key incidents, rather than a flowing story. It's an ambitious style and one that works intermittently, but sometimes it sounds like the cast only recorded

every second page of the script. By the end of Part One, a murder has been committed, and, in one of Big Finish's best and most memorably nightmarish cliffhangers, Hex is trapped alone in the dark with the whistling, hooded killer.

Sadly, as with so many *Doctor Who* stories of the past, the

cliffhanger resolution, and indeed the rest of the story, doesn't live up to the expectations set by the first episode. In particular, once Young brings in the science-fiction rationale, the listener is likely to be perplexed by the author's poor logic. Stick with it, though, and you're treated to Young apparently working out his thinking as he writes, with the last episode feeling like the author's attempt to reasonably explain (to his characters, as much as his audience) what has been going on, as though he's painted himself into a corner in his own head. *Night Thoughts* falls down in the same way as *Ghost Light*: although the story isn't especially complex, it is made more convoluted by the author's chaotic narrative. Delivering more shocks than most Big Finish plays, and a welcome return to sci-fi horror, *Night Thoughts* is half brilliant and half frustrating – and in this respect, as in so many others, has an authentic feel of Sylvester McCoy's era of *Doctor Who*.

**MATT MICHAEL**



## MYTH MAKERS (VARIOUS)

DVDs Reeltime Pictures | PRICE £12.99 each | OUT Now

### A CLUTCH OF RECENT MYTH

*Makers* re-releases has seen several new titles appearing alongside the old. Two are the *John Wiles and Lloyd & Bryant Teams*, interviews filmed on stage at two mid-1980s Doctor Who Appreciation Society Panopticon events. As Nicholas

Briggs' introduction says, these offer the chance to watch and listen to members of past production teams, many of whom have since passed away. But while it's nice to fit voices to the likes of Hartnell-era staff John Wiles and Dennis Spooner, and faces to writers such as William Emms, Paul Erickson and Donald Cotton, the information gained from convention panels can be patchy. Subjects range from Hartnell's touchiness to the fast turnover of mid-1960s companions – put down to a search for on-screen chemistry – and it's tempting to think what 1980s *Doctor Who* would've been like had the writers' obvious wish to write for the series again been taken up. However, due to the lack of surviving material to jog the memory, many questions from the floor are answered with a simple "I can't remember."

The *Ian Marter/Michael Wisher* volume is a more regular re-release. Recorded in 1986, just three weeks before Marter's sudden death, and updated with a special introduction by Nicholas Courtney, Marter's

interview revisits the West Sussex locations used for *Terror of the Zygons*, and is one of those *Myth Makers* that attempts to weave a light-hearted homage between its questions, hence Marter and Nicholas Briggs are stalked by a Zygon and are often viewed on the veined surveillance screen familiar from the original story. This flamboyant approach occasionally sits awkwardly with Marter's quiet, unassuming personality but overall, this is a worthwhile interview that concentrates on Marter's Target novelisations as much as it does his days as companion Harry Sullivan.

First Davros actor Michael Wisher has the distinction of being *Myth Makers*' very first subject. Originally recorded back in 1984, this updated release, compiled two years after Wisher's death in 1995, includes new interviews with Peter Miles and Michael Wisher's son Andrew, as well as footage of Wisher at conventions and in spin-off dramas such as *Wartime*. Inevitably the re-edit has turned this into quite a moving piece with some touching tributes, but the original interview is fairly solid as well, exploring Wisher's other *Doctor Who* roles as well as his definitive Davros.

The *Louise Jameson/Mat Irvine* volume interviews Visual Effects Supervisor Irvine at home and Leela actress Louise Jameson at a Victorian museum in Kirkstall in a nod to *The Talons of Weng-Chiang*. At times, Jameson's *Myth Makers* treads dangerously close

to becoming a show-reel, with the actress performing monologues and at one point roping Nicholas Briggs in to perform a scene from *As You Like It*. There's a substantial interview at the heart of it, however, with much on Tom Baker's dominant personality and the feeling that Jameson did not assert her ideas as much as she could have done.

The *Sarah Sutton/Peter Grimwade* volume is another mix of original and updated material. Sutton's combines a 1986 interview, recorded at Harrison's Rocks, the location for *Castrovalva*, with a studio session filmed in 1994. Strong memories filming Tom Baker's last stories mix with some curiously vague ones concerning Peter Davison's run – the regular *Doctor Who Digest* feature confirming that, *Black Orchid* and *Earthshock* aside, she didn't really like that many of the scripts.

Grimwade's interview was recorded at the writer and director's house in 1987. A harsh critic of late 1980s *Doctor Who* up to his death in 1990, Grimwade is captured in opinionated mood, slating most television directors as illiterate in as far as their ability to tell stories. Updated with Sarah Sutton reading from Grimwade's Target novelisations, the original interview prefers to emphasise his work as a director, with Grimwade picking *Logopolis* over *Full Circle* and *Kinda* over *Earthshock* as the works he's most proud of.

**VANESSA BISHOP**





## CYBERMAN: TELOS

AUDIO DRAMA Big Finish | BY Nicholas Briggs | PRICE £10.99 | OUT Now



### THE LAST IN THIS SERIES OF

Cyber-themed audios begins where *Conversion* left off, with the android ship racing to the Cyberman planet of Telos to prevent the silver giants from reviving their frozen army. Arriving at the planet's co-ordinates, the androids and their human allies discover that Telos has apparently been destroyed by an asteroid. However, it becomes clear that the Cybermen have foreseen this possibility and prepared for it.

The first two parts of this series were political thrillers, focusing on the shadowy Scorpius project, Karen Brett's rise to the presidency of Earth, and the war against the android rebels. The third was more action-oriented, moving from set-up into delivery, while this final chapter plays out in a few cramped locations. This is claustrophobic stuff, focusing on the Cyberman and android ships, and the remains of Telos. The stakes are still high, however, particularly after the

revelation that Telos' ice tombs aren't the Cybermen's only hibernation facilities. However, writer Nicholas Briggs rightly judges that a grandiose finale would not suit a series that has been so frequently downbeat.

The Cybermen themselves have been kept in the background throughout this series, and although the last couple of plays have shown them to be devious manipulators, they have never taken centre stage. More interestingly, Briggs has built up our sympathies for the androids, and for Karen Brett, whose decline from defender of humanity to a forlorn, partly Cybernised slave, even as she rose to the highest office, has formed the backbone of the series. Her fate in *Telos* isn't unprecedented, but the fact that Briggs has invested so much in the character makes it hugely affecting.

Keeping things tight and tense, it's not surprising that humanity – or lack of it – is the crux of the solution. Nor will the method Briggs employs to resolve the story be unexpected to anyone with any knowledge of Cyber-history. However, this does not undermine the final scenes, or the last word – which could easily have been mawkish if mishandled. Best of all is an ominous post-credits coda that ably reminds us that the Cybermen will always survive...

MATT MICHAEL

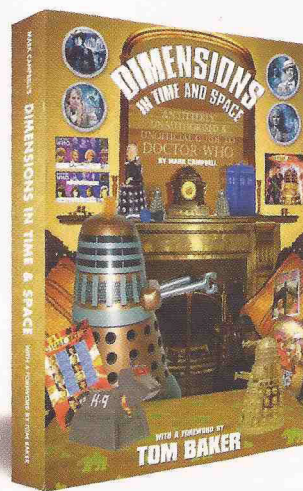
## DIMENSIONS IN TIME AND SPACE

BOOK Steven Scott/The Stamp Centre | BY Mark Campbell | PRICE £14.95 | OUT Now

### IF YOU CAN GET PAST THE AWFUL

cover that makes it look like a merchandise guidebook, *Dimensions in Time and Space* is a fairly comprehensive *Doctor Who* guide – more thorough than Mark Campbell's other book *The Pocket Essential* but without the level of production detail of, say, *Telos' The Television Companion*.

Updated to include the adventures of the Ninth Doctor – doggedly referred to by the author as Season 27 – on the whole this takes a much more positive view of the 2005 series than would be gained from the *Essentials* guide, largely because Campbell is given a lot more room to express himself, justifying some of the previous book's harsher verdicts. The introduction is almost evangelical, though after this January's *Celebrity Big Brother* it doesn't look as if *Doctor Who*'s success has quite driven the nail into the coffin of

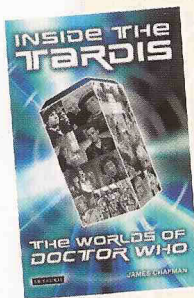


reality TV as much as the author would have liked. Campbell can nevertheless still be a picky critic, comparing the aliens on Platform One unfavourably with the creations of the past, and in *Aliens of London*,

"Campbell is given a lot more room to express himself here, than in his previous book..."

## INSIDE THE TARDIS: THE WORLDS OF DOCTOR WHO – A CULTURAL HISTORY

BOOK IB Turus | BY James Chapman | PRICE £12.99 paperback, £39.50 hardback | OUT May



### I'M ALWAYS CAUTIOUS

about academic television books, even since forking out far too much student grant on *Doctor Who: The Unfolding Text*, back in the 1980s, and then risking a hernia heaving around large dictionaries to translate what the authors were actually on about. I also loathe works where academics

inflict bonkers media theories on poor, innocent television shows.

That's why I was so relieved to discover that *Inside the TARDIS* is Written In Everyday English. What James Chapman analyses is the development of *Doctor Who* from 1962 to 2005 across its many different styles, determining the agenda of the various production teams, the influences on them from the BBC, and how the audience – at home and in the press –

reacted to their work. To do this, he has split the series into a number of different eras as determined by the style of the programme at different times, generally driven by the tenures of various producers. Illustrating his points, he makes excellent use of quotes from BBC archival documentation, contemporary press reviews and audience reports, and – particularly well chosen – the programmes themselves. A single line from *The Androids of Tara* illuminates why the approaches of producers Philip Hinchcliffe and Graham Williams were fundamentally identical, and yet communicated with one key difference.

An additional delight is that Chapman seems unencumbered by received fan 'wisdom' which has prejudiced other accounts of the series' growth. As such, he can take a big step back and see the patterns and forces that have twisted *Doctor Who* this way and that over four decades rather than

just reciting a lot of the clichés. He understands that *Doctor Who* has evolved into many different life-forms during its existence, and that the success of each species needs to be judged by different criteria rather than applying blanket measures to the entire canon.

The only thing that irritated me in the entire proof was that 'Menoptera' was spelt 'Menoptera', and that probably says more about me than the work in question, indicating that maybe I should get out more. Unlike the recent BFI book, I didn't feel short-changed by the time I reached the final page. In fact, I suspect it may well be the best overview of *Doctor Who* that I have ever read. If you're keen to understand why this wonderful little show has been such a success and have it set in context, now is your chance to enter the world of academia and see *Doctor Who* from a new and rewarding perspective.

ANDREW PIXLEY

complaining that you can see the glue holding together the model of Big Ben.

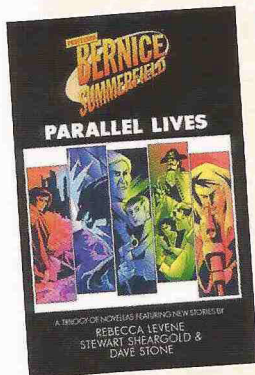
With so many *Doctor Who* guides already on the market – and with two more series guaranteed, it's hardly a situation that's going to go into reverse – the most unusual material in Campbell's book isn't its programme information, but its listings of associated material covering DVD, CD and book availability, that sets out exactly what was published when and by who. Better still is the *DWM Index*, an exhaustive list included in each story's production information that quotes the issue number of every major piece to cover the story – an invaluable reference source that saves hours of flicking through past *DWMs* to find the article you want. In this sense, Campbell's book not only serves as an unauthorised and unofficial guide to the TV series and spin-offs such as Big Finish, the Virgin and BBC novels, and the stage plays, but with a section on comic-strips, also to this very magazine itself.

VANESSA BISHOP



## PROFESSOR BERNICE SUMMERFIELD: PARALLEL LIVES

BOOK Big Finish | EDITED BY Simon Guerrier | PRICE £14.99 | OUT Now



### NOVELLA TRILOGY

*Parallel Lives* finds Professor Bernice Summerfield and friends in pursuit of Clarissa Jones, the Braxiatel Collection's starchy Administrator, who has kidnapped Benny's son Peter.

Following the first of editor Simon Guerrier's linking narratives is Rebecca Levene's *The Serpent's Tooth*. Set on Atwalla 3, a civilisation in decline with little respect

for women, this is a techno-mediaeval romp that finds Benny disguised as a man and embroiled in a series of fairytale clichés. After joining some Knights on a quest, she ends up winning the hand of one of

the Emperor's daughters in marriage. Thrilling and darkly funny, it gloriously launches Benny into one sticky mess after another – from a Bond-style 'copter chase to two weddings in three days – while having her uncover the truth about Atwalla 3's genetic engineering practices.

Stewart Sheargold's *Hiding Places* winds the pace down, with Benny regulars Bev and Adrian steadily losing a grip on their minds in a decaying seaside hotel. Reminiscent of a good *Sapphire and Steel*, *Hiding Places* is built on atmosphere and imagery. Repeated, violent scenes that initially appear dislocated



gradually make sense as memories of the past or visions of the future. Bleak and ghostly, the ghoulish hotel manager Henry and strange guest, the Nora Desmond-like actress Henrietta, contribute to making this a memorable tale.

*Jason and the Bandits, or O, Jason, Where Art Thou?* is Jason's ego-inflated account of his adventures with hapless pirate gang The Plague Dogs, offered to ex-wife Benny as an excuse for arriving late to search for Peter. This is typical Dave Stone, full of jaunty dialogue and encounters with madcap types such as the crazed Doctor Gaylord T Demento and his Cyclopotronic robots. The real stars, though, are The Plague Dogs, a comedy bunch of cut-throats with ridiculous names (Grueripper Scoggs, and another far too rude to mention here) and even more ridiculous habits ("I like strangling moles"). While the 'abduction' theme makes little impact on the stories, Guerrier uses it to deliver a downbeat ending to what's generally a very upbeat book, and a strong collection.

VANESSA BISHOP

## SARAH JANE SMITH: BURIED SECRETS

AUDIO DRAMA Big Finish | BY David Bishop | PRICE £10.99 | OUT Now



fans to take a chance on *Buried Secrets*.

The play begins with a radio news report that's more concerned with the first tourist flights to space than the disappearance of an archaeological professor in Florence. This seems appropriate for what is very clearly the first act in a four-part series. While Sarah enjoys her semi-retirement following her recent globe-trotting adventures, her friend Nat is in trouble with the Italian police following the discovery of the professor's body in a sixteenth-century tomb, and the loyal Josh is busy stalking Sarah to protect her from danger.

The first series of *Sarah Jane Smith* audios was one of Big Finish's very best *Doctor Who* spin-offs, successfully marrying an ongoing story with plays that could be enjoyed individually. *Buried Secrets* very much emphasises the continuing plot threads at the expense of the matter at

hand, and it is therefore difficult to rate this much on its own merits. That's a shame, because before it's subsumed beneath *Da Vinci Code* overtones and the machinations of a millennial cult (led by Blake's 7's Jacqueline Pearce), the Florentine murder mystery has the promising ring of a Sunday night detective serial. However, with a small cast it's quickly clear whodunnit – and why – as the listener realises that 'Buried Secrets' refers to the story arc as a whole and not just this particular play.

As in the first series, Elisabeth Sladen gives us a Sarah who is recognisably a more grown-up version of the character she played in the 1970s, albeit one who still has a tendency to blub at inconvenient moments. The other actors all do a solid job of the 'on the phone' acting that gives these plays a sense of immediacy as well as an audio-friendly storytelling device. Less dynamically, Sarah spends half her time in a restaurant with Harry Sullivan's step-brother, Will (*City of Death*'s Tom Chadbon), apparently to set up next month's *Snow Blind*. It's a ploy that allows writer David Bishop to re-establish the character at the expense of her doing very much.

Fair enough as a hook for the series, less successful as a play in its own right, *Buried Secrets* is a bit of a throwaway effort.

MATT  
MICHAEL

**COLLAGEN-LIPPED PETE BURNS'** recent appearance on *Celebrity Big Brother* sent his 1980s hit tune *You Spin Me Round (Like a Record)* rocketing straight back into the UK's Top Five singles. Big Finish is perhaps hoping that Elisabeth Sladen's reprisal of her performance as Sarah Jane Smith in the forthcoming new series of *Doctor Who* to similarly raise the profile of this spin-off range of CDs. Certainly, their timing couldn't have been better calculated to tempt thrifty

"Elisabeth Sladen gives us a recognisable, more grown up, version of Sarah Jane Smith..."





# PRODUCTION NOTES

EXECUTIVE PRODUCER  
**RUSSELL T DAVIES** TAKES US  
BEHIND THE SCENES...

## MOVING STUFF

**THE TARDIS IS MOVING! ALL OF, OOH,** 20 miles. Not the greatest trip in intergalactic history, but a significant one. Because we've got a brand-new studio!

The geography of *Doctor Who* at BBC Wales has always been a bit haphazard, a bit like someone threw us all out of a plane. Which is how it feels, sometimes. While Julie Gardner's office is in the main BBC building, the production office is across the road, in the old catering college. Cabbage, gravy and hairnets still linger. Meanwhile, the warehouse containing the interior of the TARDIS is miles away in Newport, with the Art Department perched above it, in the attic. But the lovely old Newport Q2 space isn't big enough any more. As our ambitions have expanded, our designer, Ed Thomas has had trouble fitting everything in – he curses my name whenever the words INT. TYLERS' FLAT appear in a script, cos that means he has to go and rent an extra space at HTV.

But for six months now, with the massive support of BBC Wales and BBC Drama, plans have been afoot. The new studio isn't just a rented shed, it's a dedicated space for both *Doctor Who* and *Torchwood*, with room for both production, post-production and the actual filming, all on one site. And they're calling this place... Camelot. (I kept on muttering 'The Fantasy Factory', imagining a big sign made out of light bulbs, just like Part Fourteen of *The Trial of a Time Lord*, but no one else got the reference, the heathens.) Julie Gardner's pioneered this, with the *Torchwood* producer, Richard Stokes, jumping on board, along with the inimitable Susie Liggat, all blazing with ideas, while the project itself has been handled by Ed and his right hand man, Stephen Nicholas.

Now, they kept on telling me this place was big. Yeah yeah, I'd sneer. I've worked in telly, I've seen big, I've been on *Play School*, me. Until I saw Camelot. My God, it's big! It's like a Hollywood lot! I can imagine driving through on one of those carts, waving at Billie as she walks past a half-dressed Slitheen who's having a sly fag, with a chorus line of dancing Ood in the background, as Phil strides through wearing jodhpurs and shouting through a megaphone (no change there then). All of this in the Welsh rain, admittedly.

Facts? You want facts? I am the fact man. With thanks to Stephen Nicholas, supplier of facts! Work started on February 6, with studios 1 and 2 completed on March 6, ready for March 20, when they start constructing the *Torchwood* Hub (yes, the Hub, the Hub is coming, you heard it here first). And as soon as Series Two finishes with the TARDIS interior, it'll be dismantled and then created anew in Camelot, right alongside the Hub. (But

we're not redesigning it, we love that TARDIS! Maybe a new flange here and there, with a shiny gravitic anomalyser perhaps, but essentially the same.) Soon, Q2 will be history. A plain old warehouse again. Filled with white goods. Not a roundel left. But I like to think that local residents will stir in their sleep for years to come, haunted by the echoes of Lynda-with-a-Y's lonely death on Satellite Five. There is a corner of a Newport warehouse that is forever *Who*...

But back to the facts! In total, Camelot will have six studio spaces set up in two units, which is four times bigger than our current space. Around that, we've got 25 offices for the Art Department, for up to 75 staff, alongside 20 offices for Production, with room for 60 staff. More facts? Studio One is 6,545 square feet, Studio Two is 6,120 square feet, Studio Three is 9,165 square feet, Studio Four is 3,575 square feet, Studio Five is 5,330 square feet, and Studio Six is 7,957 square feet. That's big! That's five miles of black drapes to soundproof it all! 20 storage bays for scenery! 50 tonnes of scaffolding! Five edit suites, so episodes can be assembled right next to where they're being filmed! We're even having a six-metre-high infinity-curved green screen area. And a Scandinavian pine jacuzzi, for me. Only one of those facts is untrue.

What's more, that's work for 50 people, just to complete the conversion of the space. And that's the most brilliant thing – Menna Richards, the Controller of BBC Wales, has enabled Julie, Ed and their teams to create work for hundreds of people in South Wales. Literally, hundreds. Seriously, I think that's amazing, and I don't think it's recognised enough. On a personal note, I still find plenty of



moaners complaining that the much-longed-for BBC Wales Drama Department isn't what they wanted, simply because it's making huge primetime dramas with worldwide sales, instead of small, intense shows called *I Was Born In Wales And I'm Cross*. Episode One: *Daffodil*. Well, sod your small-nation thinking. Camelot is here; we built it while you were whingeing.

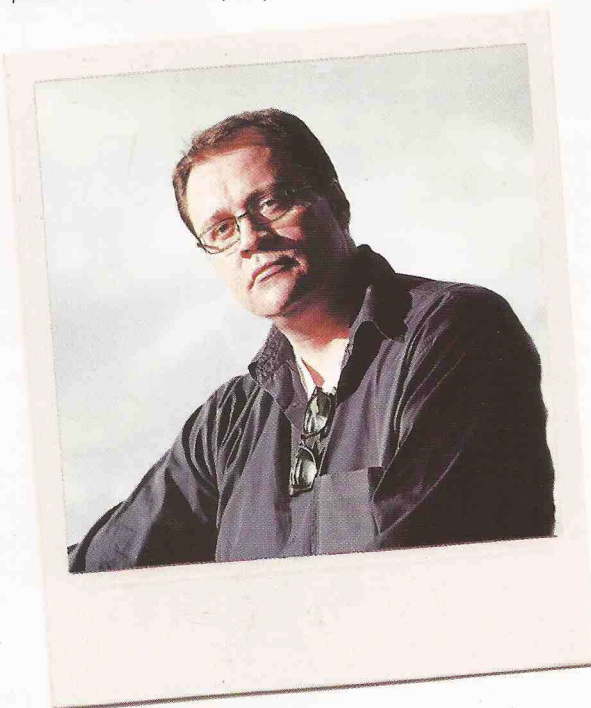
So that's *Doctor Who* and *Torchwood* combined. I hope *Doctor Who Confidential* gets recommissioned for a third series, cos Gillane and her brilliant team would love it there, and deserve to be part of it. In fact, with all these studios, you'd swear we even had room for a third drama. Got any ideas..?

But while the facts might look numbing, this is an incredible commitment, and one we're not taking lightly. The whole thing makes massive logistical and financial sense; if, say, we were buying, say, a stick to be used on one show, then that stick might cost ten quid, but if we're buying two sticks for two shows, then the price might come down to 18 quid, so we've got a couple of quid spare in our pockets. A saving! And that system can ensure that both dramas get as much money on screen as possible. (Great drama too – *Doctor Who* and the *Inexpensive Stick*.) Just in case you're wondering, this doesn't mean that *Doctor Who* will suddenly become an indoors show – we'll probably have as much location work as ever. But this new studio must earn its keep, and should do us proud for a couple of years – and let's be careful, because let me make it clear: a fourth series of *Doctor Who* has absolutely not been commissioned yet. That's why you've got to make everyone watch, *everyone*! And if the commission comes, then we're ready. My God, we're ready! Dance, Ood, dance!!

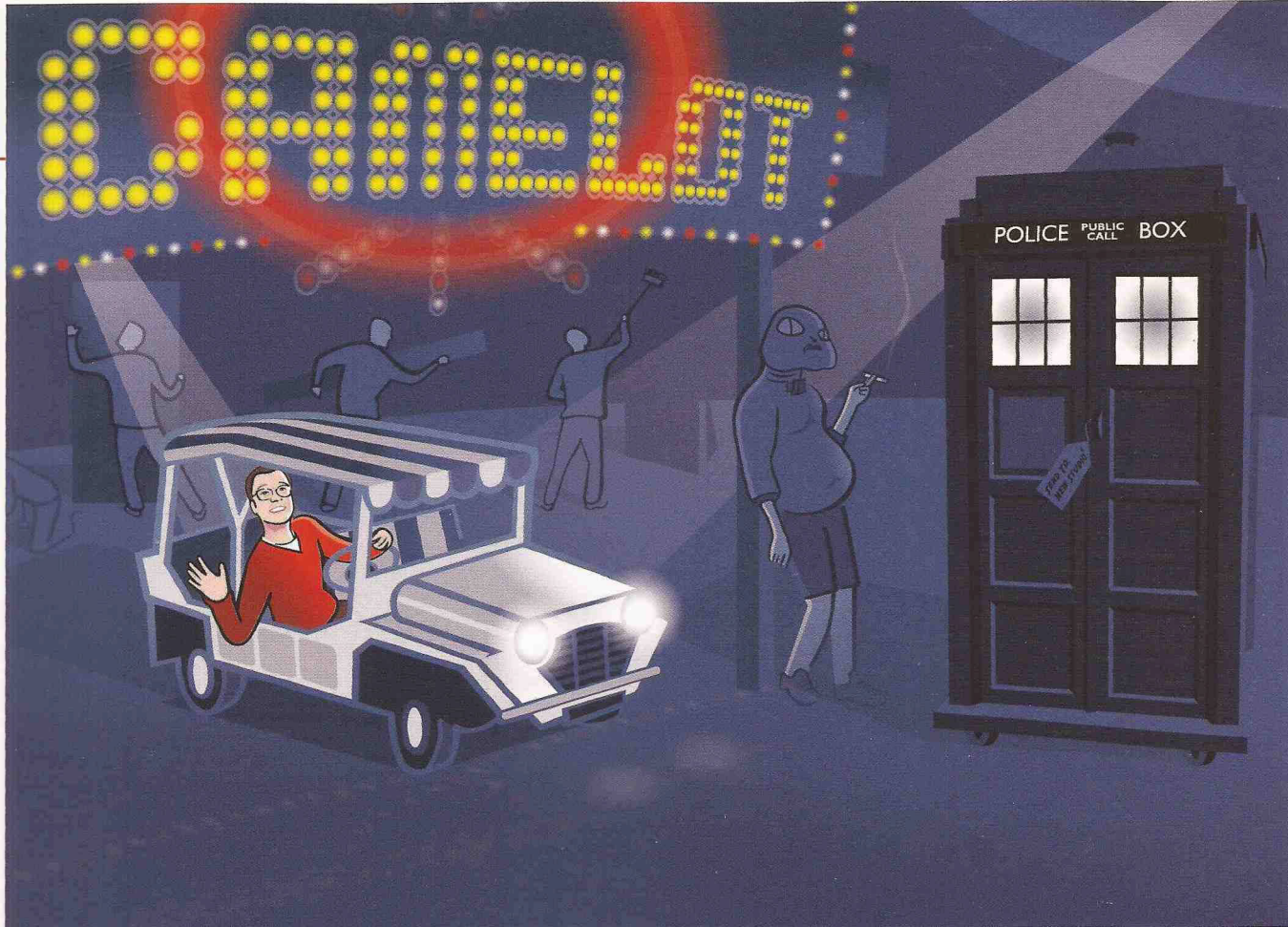
## MEANWHILE, PRODUCTION IS

spinning and humming and sparking and scarring us with friction burns. We're like *Battling Tops*! The latest innovation is portable DVD players for Julie, Phil and me. 'It's marvellous,' said Phil, 'I can watch rushes while making my tea!' 'It's terrible,' I said, 'I can watch rushes while making my tea!' Or at least, cook and butler can. But blimey, that's my last few seconds of free time gone. I found myself yesterday watching rushes on the portable, with the TV on in the background; *The Satan Pit* and *Deal Or No Deal* simultaneously. Which was strangely blissful, and Noel fitted both.

But at the end of February, Julie and I found a whole new posh way to work. Install yourself in a big hotel, and make 'em come to you. We held court! We booked into Brighton's Grand Hotel for the BBC Showcase – selling *Doctor Who* and *Torchwood* to overseas buyers (I was very popular with the







Japanese). But Julie decided to be modern and multitask the whole thing, so we installed ourselves at a table overlooking the seafront for four days, and lots of writers came to us for script sessions. Toby Whithouse actually lives in Brighton, he only had to walk down the road (albeit with a worried expression, like we were stalking him). And it was a two-ring circus – Richard Stokes conducted a whole separate cycle of Torchwood meetings alongside us, while Julie and I would run off to meet Holland, then run back to plot Series Three. With tea and scones! It was ridiculously genteel – but it worked! With no phonecalls or edits or emergencies to interrupt us, we blistered through the whole thing. Battling Tops!

And as with the Camelot plans, we're looking ahead as far as possible – we even had script meetings about Series Four. Let me repeat! Not yet commissioned! But we're moving on to scripts already, just in case. With a certain amount of contingency, it allows us to... ah. Scripts, writers, more on that in the next issue!

Of course, all of this is production flim-flam, and the real work, the hard work, the brilliant work, is still being hammered out on set. The usual nightmare! Louise, our Costume Designer, has discovered that the latest episode demands 35 different sets of clothes for each of the lead characters. 35! Oh, she laughed! And then battered me to death with a coat hanger. But fair do's, as ever, she killed me beautifully.

**THERE'S A BUZZING IN THE AIR,** though. The new series. Here we go again.

**"THE NEW STUDIO IS A DEDICATED SPACE FOR BOTH DOCTOR WHO AND TORCHWOOD. IT'S LIKE A HOLLYWOOD LOT!"**

Jumping headlong into the white heat of Saturday nights, oh Lordy God. We're as proud of the show as ever, and determined to make each episode better than the last. But no matter how much you plan, how much you prepare, how much you anticipate, television is, in the end, a long string of accidents. Some happy, some not. So not one of us is relaxed; not one of us thinks the launch of a new series is easy, or that we can take anything connected with *Doctor Who* for granted.

Be warned, the spoilers will start again. And I'll happily repeat myself from last year – the thing to watch out for is not so much the Reviews, but the Previews. They take a genuine delight in spoiling! I guarantee, you'll wake up on a Saturday morning, feeling that essential *Doctor Who* Saturdayness, only to discover a little box next to the TV listings saying "The Doctor and Rose visit New Earth and discover the evil plans of the Macra, and then they run around a lot, and look doomed, except the

Christmas satsuma saves the day again, and the very last line is 'I'm not Jackie, I am the Master.'" The whole episode blown! Just look straight ahead all day, and try not to move, that's my solution.

Equally, you are expected to do your bit. Yes, you. If you should happen to find yourself in a friend or neighbours' house, and if they should happen to nip out to the kitchen, then if you should happen to disable their TV with chewing gum so that only BBC One is working for the next four months, well, that's up to you. But I'd pay for your defence. I'm doing my bit, I answer every question with 'April 15!' How are you, Russell? April 15! Milk and sugar? April 15! What are you doing in my garden? April 15! Try it, it's a hoot. I've met some lovely people, some of them in here for life. But really, a *Doctor Who* fan is so fixed on transmission dates that we can forget; plenty of people don't notice trailers and posters and hype. 'Oh, is it on?' they say, three weeks into the run (followed by the sound of my forehead smacking the wall). So do remind people. Not in a creepy way. Yes, you. But honestly, it's worth pointing out to your nearest and dearest, and one complete stranger per week, that in an age of 500 channels and 500 other things to do, BBC One on a Saturday at 7pm is a lovely place to be.

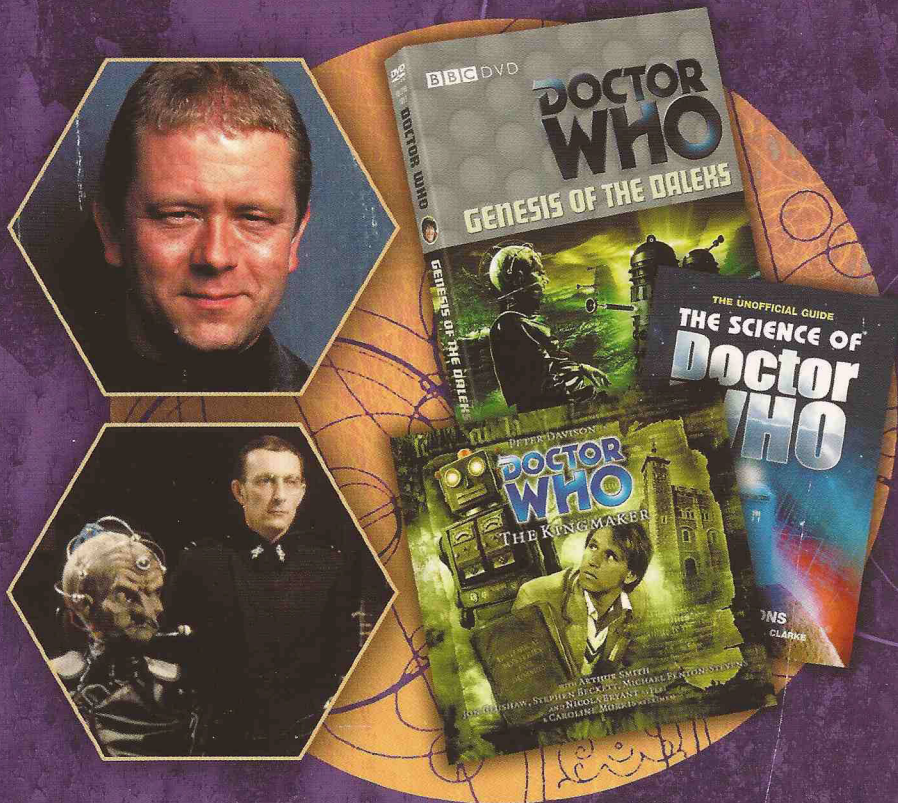
Oh, but how exciting! At last! Ladies and gentlemen, please fasten your seatbelts, remove all loose objects and keep your arms and legs inside at all times. The journey to New Earth is about to begin. Hold tight! **DWM**

**Illustrations**  
**BEN**  
**MORRIS**



# 10thplanet

THE UK'S LEADING DOCTOR WHO SPECIALIST DEALER  
DON'T MISS OUR IN-STORE CELEBRITY SIGNINGS!



MEET THE STARS OF DOCTOR WHO AT OUR LONDON STORE!

GENESIS OF THE DALEKS  
DENNIS CHINNERY  
PETER MILES  
STEPHEN YARDLEY

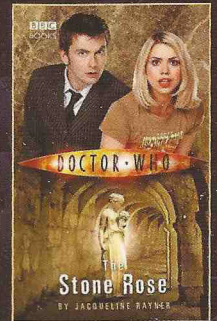
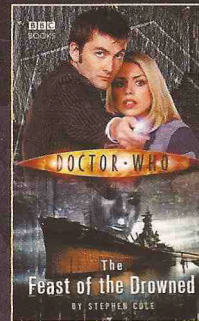
SATURDAY APRIL 15 | 12.00pm-2.00pm: One of the Doctor's greatest adventures comes to DVD, and there's a special 10th Planet event to mark the release! Our guests will also be signing official BBC photographs from the story.  
Double Disc DVD: £19.99 plus £1.25 postage. Photographs: £10.00 plus £1.00 postage

PETER MILES will also be signing the new audio play FACTION PARADOX: SHIP OF A BILLION YEARS with LAWRENCE MILES, the story's author. CD: £10.99 plus £1.00 postage. Author PAUL PARSONS will be signing his new book THE SCIENCE OF DOCTOR WHO: Hardback: £12.99 plus £2.00 postage

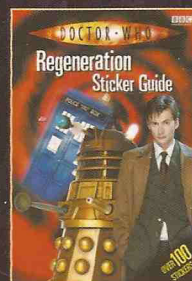
JON CULSHAW

SATURDAY APRIL 29 | 12.00pm-2.00pm: The star of DEAD RINGERS visits us to sign the new Big Finish play THE KINGMAKER and photographs, joined by author NEV FOUNTAIN. Double CD: £14.99 plus £1.25 postage

VISIT OUR WEBSITE AND ONLINE STORE AT  
[www.doctorwhoshop.co.uk](http://www.doctorwhoshop.co.uk)



**THE TENTH DOCTOR NOVELS** The new Doctor arrives at BBC Books this May in three great novels, THE FEAST OF THE DROWNED, THE STONE ROSE and THE RESURRECTION CASKET. Order now to receive copies signed by the authors at no extra cost! £6.99 each plus £1.25 postage, or buy all free for just £21.00, postage free!



**DOCTOR WHO ACTIVITY BOOK** and the **REGENERATION STICKER GUIDE** Two great titles for younger readers, featuring images from the new series! £3.99 each plus £1.00 postage



**DOCTOR WHO COLLECTOR'S PLATES** A set of three plates, celebrating the new series! THE DOCTOR, THE TARDIS CREW and THE VILLAINS! Buy all three together for just £65.00 postpaid!

**THE 10TH DOCTOR POSTER** Get ready for the new Doctor and another year of adventures! £3.99 plus £2.00 postage. Supplied rolled



**THE DALEK CONQUESTS** A new double CD celebrating the Doctor's arch enemies • CD: £13.99 plus £1.25 postage

UNIT 37A VICARAGE FIELD SHOPPING CENTRE, RIPPLE ROAD, BARKING, ESSEX, IG11 8DQ ☎ TELEPHONE: 020 8591 5357  
EMAIL: [sales@tenthplanet.co.uk](mailto:sales@tenthplanet.co.uk) ☎ [www.tenthplanet.co.uk](http://www.tenthplanet.co.uk) ☎ OPENING HOURS: MONDAY-SATURDAY | 9.30AM-5.30PM

DOCTOR WHO logo™ & © BBC Television 2005. Please note that all our guests appear subject to work commitments. Advertisement by Collinwood [www.collinwood.net/design](http://www.collinwood.net/design)